

Indian Traditions, Culture & Society

DR. RAJEEV RAJPUT

ASSISTANT PROFESSOR

DEPARTMENT OF APPLIED SCIENCES & HUMANITIES

ABES INSTITUTE OF TECHNOLOGY, GHAZIABAD

drrajeevrajput@gmail.com



LECTURE 1



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- ✓ State in Ancient India
- ✓ Evolutionary Theory
- ✓ Force Theory
- ✓ Mystical Theory
- ✓ Contract Theory
- ✓ Stages of State Formation in Ancient India



State In Ancient India

When a large number of human beings live together, there is need for some rules and regulations. So since early days, there is a realization in India that there has to be a ‘Society’ governed by some commonly agreed rules and regulations. However, such a ‘society’ is only loosely regulated - it is governed by customs and practices, not by laws. Therefore, some more rigorous organization is needed, a system called ‘State’ in political thought, a political system with a legal sanction and foundation, a system ruled by law.



A ‘State’ or *Rājya*, has several dimensions - the duties/ rights of the ruled and the rulers. ‘Society’ or *Samāja*, has its own components, the different communities, and functional units called varnas or castes. In ancient India, a society has its structural units such as family, marriage, customs and practices such as inheritance, rituals of marriage and mourning, and finally a framework of individual and social life for example the *āśrama vyavasthā* laid down in the Hindu society as an ideal organization of an individual’s life.



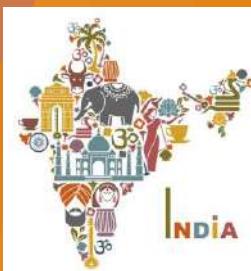
State has been the key concept in political science since the period of grand thinkers like Plato and Aristotle. One of the most important topics in political science has been the origin and evolution of the state. In ancient India also thinkers like Bhism, Narada, Brihaspati, Kautilya, Kamandaka have looked at the problem. On the basis of the writings of these thinkers we can detect four important theories regarding the origin of the state in ancient India, namely -

- a) Evolutionary Theory
- b) Force Theory
- c) Mystical Theory
- d) Contract Theory



Theory of Evolutionary Origin

Evolutionary Theory - This is the oldest theory of the origin of the state in India and has been mentioned in the *Atharva Veda*. The tenth hymn of the eighth chapter of the *Atharva Veda* gives a picture of the evolutionary origin of the state. According to this theory the state is the result of evolutionary progress and it didn't originate at a fixed time. Based on *Atharva Veda* several stages of the evolution of the state can be traced. The hymns of the *Atharva Veda* state that the earliest phase of human life was the stage of *Vairājya* or stateless state. It was a state of complete anarchy. But with the emergence of agriculture, stable life became possible. To fulfil the needs of agriculture, the family emerged and the head of the family became the first wielder of authority. Further, the need of co-operation in the different realms of society led to the emergence of *sabhā* and *samiti*. *Sabhā* was the organization of elderly people and *samiti* was the general assembly of common people. With the emergence of *sabhā* and *samiti* organized political life began which finally culminated in the emergence of the state.



Force Theory

Force Theory - Though ancient Indian political thinkers did not propound force theory in a systematic way, force was considered to be an important factor in the evolution of the state in India. Earliest Aryan clans fought among themselves for pet animals (specially for the cow), pastureland, settlements and sources of drinking water. Only a strong and able warrior could lead the clan in such wars. So, he was given special status and the members of clan started obeying him. This tendency continued in the days of peace also and subsequently the leader became king. Citing examples from the Vedas (Rig Veda and Sāma Veda) and the Brahmanas (Aitareya, Shatapatha) John Spellman also opines that the king in ancient India was primarily a military leader. But it should be clearly mentioned that none of the political commentators give a systematic and well knitted explanation of the role of force in the emergence of the state in ancient India.



Theory of Mystical Origin

Mystical Theory - This was the most popular theory of origin of the state in ancient India. Kingship was given divine sanction and the king was considered not to be the representative of God but himself a God who contained the powers of important Gods like Indra, Varuna and Agni.

It appears first in the epics and the law books of Manu. The king was exalted far above ordinary mortals, through the magical powers of the great royal sacrifices. The magical power which pervaded the king at his consecration (*Rājasūya*) was restored and strengthened in the course of his reign by further rites, such as the ceremonial rejuvenation of the *Vājapeya* and the horse-sacrifice (*Asvamedha*) which not only ministered to his ambition and arrogance but also ensured the prosperity and fertility of the kingdom.



Contract Theory

Contract theory is the most extensively discussed theory of the origin of the state in ancient India. The reference to contract theory can be seen in the Buddhist texts like Dīgha Nikāya and Mahāvastu and brahmanical texts like Shānti Parva and Arthashāstra of Kautilya.

It is said that there was a time when people were perfect and lived in a state of happiness and tranquility. This perfect state lasted for ages, but at last the pristine purity declined. Many differences have appeared like distinctions of colour. In a word, heavenly life degenerated into earthly life. Now shelter, food and drink were required. People gradually entered into a series of agreements among themselves and set up the institutions of the family and private property. But this gave rise to a new set of problems like theft and other forms of unsocial conduct. Therefore, people assembled and agreed to choose as chief a person who was the best favoured, the most attractive and the most capable. In return they agreed to contribute to him a portion of their paddy. The individual, who was thus elected, came to hold in serial order three titles: a) Mahāsammata b) Khattiya and c) Rājā

According to the text the first title means one chosen by the whole people, the second title means the lord of the fields, the third title means one who charms the people by means of dharma.



Stages of State Formation in Ancient India

Six main stages in the history of ancient Indian polity can be identified.

1. The **earliest stage** was that of tribal military democracy in which tribal assemblies, which had some place for women were mainly pre-occupied with war. The age of Rig Veda was primarily a period of assemblies.
2. The **second stage** saw the break-up of the tribal polity under the stress of constant conflicts between the rājanya-kshatriya and the ordinary businessman called the vis. The chiefs were helped by the priesthood called the brahmins. This stage saw the beginning of taxes and classes or varnas which came to be firmly established in the third stage.
3. The **third stage** was marked by the formation of the full-fledged state. There arose large territorial monarchies of Kosala and Magadha and tribal oligarchies in North-Western India and at the foot of the Himalayas. For the first time we hear of large standing armies and organized machinery for the collection of land revenue.



4. The fourth or the Maurya phase saw bureaucratic centralization based on the expanding economic activities of the state. The state with the help of its bureaucracy controlled various aspects of the life of its subjects.
5. The fifth stage was marked by the process of decentralized administration in which towns, feudatories and military elements came to the forefront in both the Deccan and North India. This was partly neutralized by the emphasis on the divinity of the king.
6. The last stage, identical with the Gupta period, may be called the period of proto-feudal polity. Land grants now played an important part in the formation of the political structure and those made by the Gupta feudatories conferred fiscal and administrative privileges on priestly beneficiaries.



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LECTURE 2



Contents

- ✓ Kingship
- ✓ Council of Ministers
- ✓ Administration
- ✓ Political Ideas in Ancient India



Kingship

The king was the most important figure in the body politic. In the Saptāṅga theory of the state, developed by Kautilya the king has been described as the head or the most important organ of the state. The king performed multi-dimensional functions. The king's functions involved the protection not only of his kingdom against external aggression, but also of life, property and traditional custom against internal foes. He protected the family system by punishing adultery and ensuring the fair inheritance of family property. He protected widows and orphans by making them his wards. He protected the rich against the poor by suppressing robbery. He protected the poor against the rich by punishing extortion and oppression. Religion was protected by liberal grants to learned brahmins and temples.



The Arthashāstra suggests a time-table for the king's day, which allows him only four and a half hours sleep and three hours for eating and recreation, the rest of the day being spent in the different kinds of affairs of the state. The king is told that he must be prompt in the administration of justice and always accessible to his people.

According to Altekar, the position, powers and privileges of the king have varied from age to age. In the prehistoric period, the king was only the senior-most member in the council of peers. There was a popular council (samiti) to actively supervise his administration. His position was insecure, and powers were limited.

After 500 BC, the office of king was elevated to new heights. During this period the king became the effective head of the executive administration and there was no popular assembly like samiti to check him. He controlled both the treasury and the military forces, though commander-in-chief and treasurer were under him. Ministers were selected by the king and held office at his pleasure. The king presided over the council of ministers and its decisions had to receive royal assent.



Council of Ministers

Ministers or council of advisors have been regarded by ancient Indian political thinkers as a very vital organ of the body politic. The *Mahābhārata* observes at one place that the king is as vitally dependent upon ministers as animals are upon clouds, brahmins on the Vedas and women upon their husbands.

Manusmṛiti points out that even a simple thing appears as difficult if one is to do it single handed; why then attempt to run the complex machinery of the administration without the assistance of ministers.

The size of this *mantriparishad* or council of ministers varied, and the authorities suggested figures ranging from seven to thirty-seven. It seems that the body was divided into two parts *mantrina* and *mantriparishad*. *Mantriparishad* was the large body resembling a modern council of ministers. It consisted of all the ministers. *Mantrina* was a smaller body or a core organization within the *mantriparishad* largely resembling the modern cabinet. It included the few most important ministers like the *purohita* (priest), *senapati* (supreme commander of army) and *yuvrāja* (the crown prince).



The council's purpose was primarily to advise the king, and not to govern, but it was no mere rubber-stamping body. Councilors should speak freely and openly and that the king should consider their advice. In fact, the council often exerted great powers. It might transact business in the king's absence, and it might take minor decisions without consulting him. The council of ministers was not merely a recording body, for very often it used to suggest amendments to king's orders or even recommended their total reversal.



Administration

With the advent of the Mauryas on the political stage of India, bureaucracy developed as a well organized, hierarchical, cadre-based administrative system. If we rely on the *Arthashastra* of Kautilya the establishment of a large and complex bureaucracy was a remarkable feature of the Mauryan government.

The *Arthashastra* of Kautilya mentions 18 *tirthas* who are called *mahamatras* or high functionaries. Although the term *mahamatra* is used only on a few occasions in the *Arthashastra*, its real counterpart being *amatya* it is familiar enough in Ashokan inscriptions. In addition to the 18 *trithas*, Kautilya provides in some detail accounts of 27 superintendents (*adhyaksas*) concerned mostly with economic functions and some military duties though social functions are not ignored.



The Mauryas developed a well-organized bureaucracy. With the help of this centralized bureaucratic structure not only did the government regulate the economic life of the country, but it also took an important part in it. All mines including pearl beds, fisheries and salt pans, were owned by the state, and were either worked directly with the labour of criminals or let out to entrepreneurs, from whom the king claimed a percentage of output as royalty.



Political Ideas in Ancient India

Political ideas like liberty, justice, fraternity and nationalism are a product of the modern age. If viewed strictly from the lens of the contemporary period, we can't find any systematic expression of these ideals, in ancient India. But seen from a different perspective, ancient Indians did have these ideas in a rudimentary form.

Showing the importance of freedom, the *Vedas* state that independence is necessary for mankind and those who are not independent are worse than dead. In *varnashrma* institution too, an independent living has been kept in mind. A man lived independently during *Grihasthaashrama* and when he was likely to be dependent on the offspring coming of age, there is the provision of the older people resorting to *Vanprastha* and then to *Sanyasa*, again living freely in the solitude of hills and dales rather than living as dependent on their children. For disposal of justice the Mauryan state had a system of judiciary. *Dharmasthiya* was the civil court and *kantakashodhana* was organized to deal with a large number of economic crimes.



The *Ramayana* extols this country as a *karmabhumi*, the land of pious acts. This shows the belongingness of people to land and their fellow beings. The early seeds of nationalism can be traced in this instance. Similarly, the ideas of ancient Indian thinkers was *vasudhaivakutumbakam* (treating the whole world like a family). This was the concept of universal brotherhood or fraternity.

From the days of Plato and Aristotle, European thought has turned its attention to such questions as the origin of the state, the ideal form of government, and the basis of law and the politics has long been looked on as a branch of philosophy. From the above discussion, it is clear that ancient India also thought about such questions, but she had no schools of political philosophy in the Western sense.



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LECTURE 3



Contents

- ✓ The Seven Limbs of the State or Saptanga Theory



The Seven Limbs of the State or Saptanga Theory

Saptanga theory of state was given by Kautilya in *Arthashastra*. Kautilya has first time defined the State in *Arthashastra*. The word – Saptang indicates seven limbs, constituents or elements. Together, they constitute the State as an organism, - like a chariot composed of seven parts fitted and subservient to one another.

Seven Angas, Prakritis, or elements were enumerated by Kautilya for describing - the nature of the State in its totality. The seven limbs of a State are Swami (The King), Amatya (The Council of Ministers), Janapada (The People and the Territory), Durga (Fortification), Kosa (Treasure), Danda (Coercive authority) and Mitra (The Allies).



According to Kautilya, an area cannot be a state unless there are people and rulers to control that state. A state consists of different cities, people, military, treasury and tax-system. According to Kautilya the state and kingship were based on popular good will. The king was their leader as well as head of the state and the government. In the Vedas, the state was a source of peace, law and order, security and justice. In Kautilya eyes, the state and king are indispensable: the later is such an essential part of society.



1. Swami (The King)

Kautilya assigned the highest place to the king in the body politic. Constitutionally, Swami or King was the chief executive head and commander-in-chief of the army. The king was the backbone of the state and the defender of the Dharma. According to Kautilya, the king is the primary elements of the state. For Kautilya, the king is the main pillar of state, and the master of the techniques of state craft. The king must be a scholar of high merit.

In the state the kings are responsible for maintain peace and order to encourage, moral, religious and material progress and provide a sense of security to his subjects. King were vested executive, legislative, Judicial and financial powers. An ideal king is one who has the highest qualities of leadership, intellect, energy and personal attributes.



The qualities of leadership are birth in a noble family, good fortune, powers, association with elders, being righteous, truthful, resolute, enthusiastic and disciplined, not breaking his promise, showing gratitude, having lofty aims, being stronger than neighboring, kind and having ministers of high quality.

Kautilya preferred a king who is a native of the territory, who follows the teachings of the *Arthashastra*, who is free from disease and is strong. According to Kautilya the happiness of the king lies in the happiness and welfare of the people.

The king was to regard himself as an agent of people and the foremost duty of a king is protection of the people. Kautilya says if the king is energetic, his subjects will be equally energetic. Hence the king or swami should himself always be energetic. As the king occupies the central position in the theory of *Arthashastra*, most of the activities of state are controlled by him.



2. Amatya (The Councils of Ministers)

Amatya constitutes the second elements of the state. The term *Amatya or Mantris* is used for the minister of the high grade. *Amatya* generally means the council of ministers. In the *Arthashastra* the *Amatya* constitute a regular cadre of the service from which all high officers such as chief priest, ministers, collectors, officers, envoys and the Superintendents of various departments are to be recruited. Kautilya says kingship is possible only with assistance. Therefore, there was the need of Council of minister.

The highest category of the *Amatya* is the *Mantrins*. The king deliberates over the policy of state with three or four ministers. The council of ministers is largely responsible for shaping the policy of the government. The king and ministers constituted the central government, which exercised the sovereign powers.



The Arthashastra reminds the king that he could succeed only if he assisted by competent councilors. The King and ministers are the two essential and most important parts of the state. The King cannot rule the kingdom alone. There should be ministers to help him. But ministers should be men of wisdom, integrity, bravery and loyalty.

The council of minister managed administration of the state. The size of the council of ministers should be neither too big nor too small. The ministerial appointment should purely depend on qualifications. According to Kautilya, the Mantris, Purohita, Senapati, and Yuvraj were the most important in administration. Mantris formed the topmost part of the administrative pyramid and were appointed by the king. The ministers were chosen on the basis of high merit and qualities like loyalty and noble birth. But the king occupied the center position in the administration. According to Kautilya the number of ministers should not be fixed, but the number depends on requirement.



3. Janpad (The People and The Territory)

Janpad forms the third elements of the state. This unique element of Saptanga is the symbol of State, which stands for a - territorial society. Here, Jana denotes people and Pada is a symbol of territory where these inhabitants permanently reside. The implication of Janpad defined in the Arthashastra implies both territory and population of because without the territory and the population a state cannot exist. The territory should contain fertile lands, mines, timber, pasture grounds, forests and water ways etc. The people should include men with good character and loyalty, intelligent, wise masters and slaves. Kautilya envisaged ethnic different among the people. In the beginning only people of common ethnic origin inhabited the land but with conquest and migration more than one ethnic people were included in the Janpad. Kautilya advised the king to induce people from other countries to migrate and settle in new village on old sites or new sites or cause people from thickly populated areas of his own kingdom to settle down in such village with a view to securing that each village should consist of not less than one hundred and not more than five hundred families and contain a sufficient number of cultivators. The king was to protect agriculture and industry.



Kautilya prescribes the following requisites of a prosperous Janapada in terms of territory: (i) accommodate and support people; (ii) defend the state against enemies; (iii) find occupation of people; (iv) have manageable neighbours; (v) provide pastures; (vi) have arable land, mines, forest and (vii) provide good internal communication, i.e. rivers, roads, and outlet to sea.



4. Durga (Fortification)

For every state it is necessary to have safety and protection system. Therefore, Kautilya considered the forts as one of the main components of a state. He considers forts as powerful as people and land. Internal and external securities both are important for state. Without external security, no state can be stable. The king can protect the state from external attacks by forts and fortification. The security of the treasury and army depends on fortification.

Fortification should be done for the purpose of security from the attacks. Kautilya advocates that there should be forts at all the four corners of the state so the security from all the sides can be ensured. Fort should be solid and there should be proper arrangement for ration and ammunition for the army.



Kautilya has classified forts in four types. Firstly, the Audak fort, where there should be trenches always filled with water. Secondly Parvat Fort which should be surrounded with high mountains and rocks. Thirdly Dhanvan fort which should surround with deserts and there should be no oasis nearby. It is almost impossible to reach such forts. Fourthly Van Fort, which are built in dense forest. It is very difficult to reach there. Such forts are important for the defense and protection of the state and its citizens. Audak and Parvat forts are most important when the state is going to attack on an enemy country. In case the need arises, the king could hide in such fort to protect from outside attack. The security of the treasury and the army depends on these forts. Battle can be controlled from these forts effectively. The maintenance of army and the welcome ceremony of the foreign delegates are also done in these forts. They are also used to keep off the forest tribe and wild animals.



5. Kosha (The Treasury)

Kosha or Treasury is an extremely important resource. It is the backbone of any business. A strong and well managed treasury is the heart of any organization. Kosha or Treasury constitutes the fifth elements of Kautilya's state. Kosha or Treasury is necessary for the protection and maintenance of the state and army. The treasury should be filled with gems, gold, jewels etc and should have the capacity to sustain the calamities for long time. Kautilya says that all undertakings depend upon Kosha. Income of the state was derived from taxes like export taxes, sales tax, village tax, etc. In *Arthashastra*, Kautilya has given utmost importance to public finance. Without treasury even a family cannot run. He has described three aspects of finance at the time of war and peace.



The need of money is different in both the cases. Therefore, public finance has been divided in two parts-public finance during peace and public finance during war. But the basic principle for both finances was same. It is the duty of a king to keep the treasury full and prosperous. The king should reward the well-behaved subjects and should punish the thieves. The king should collect taxes and fill the treasury. According to Kautilya, the treasury should be collected and maintained honestly and religiously. The treasure should be such full that it may be helpful in the time of difficulty for a long time.



6. Danda (The Army or The Force)

Without a sound defence system there cannot be the existence of state. For the defence of the state there should be a strong army. Therefore, it is very necessary that King constitute a strong army and use it for the internal and external threats.

Kautilya has described the army as sixth aspect of the state. He has used force word for army. Force means army and army is very compulsory for the defence of the state. Army is used to control anti-social elements in the society and disloyal people. Army is also useful in defending the state from outside attacks. Accepting the army as the most important part of a state, Kautilya, in order to constitute the army, has described the six components of the army, First, is the clan army in which the son of soldiers becomes a soldier. Second, is the hired soldiers (hired troops). Third, is the army constituted by the corporations. Fourth, is the army formed with help of friendly countries. Fifth, is the army formed with POW (Prisoner of War) i.e. soldiers of enemy country caught during war. The sixth type of army can be formed with tribal people.



According to Kautilya, the state army should be given the best training and they should be provided with the best weapons. Soldiers should be fully satisfying especially when they are fighting in the field. For this purpose, the king should try his best effort to meet soldier's needs. Army played an important role in the state. A good soldier should be loyal, adventurous, courageous, brave, well versed in military science, etc.

According to Kautilya, it consists of hereditary and hired soldiers comprising infantry, chariots, elephants and cavalry. Kautiya says the Kshatriyas constitute the main part of the army. But unlike Manu, Kautilya allows even the lower castes to join the army if emergency arises. But according to Kautilya, the best army should be strong, obediently and happy officers in the army should have more of these qualities. Kautilya gives a good description of the organization of the army and military science.



7. Mitra (The Allies)

Having realized that - political isolation means death, Kautilya proceeded to consider the Mitra or the ally as a vital factor. Kautilya's concept of Mitra (ally) is based more on ethical considerations. The real ally should be hereditary and not artificial. It should be one with whom there is no possibility of rupture and one who is ready to come to help when occasion demands it. But on the other hand, one is to be treated as an enemy who is greedy, possessed with disloyal subjects, loose character, addicted to mean pleasure, powerless and impotent. The ideal ally is one who has the following qualities, a friend of the family for a long time, constant, amenable to control, powerful in his support, sharing a common interest, able to mobilize quickly and not a man who double crosses his friends.

Kautilya realizes that every nation acts to maximize its own interests and power. Alliances are only good so long as they appear in the best interest of both parties. However as soon as the balance of power shifts allies and enemies may become enemies. Since this is the natural order and to be expected. It is only responsible of the king to maintain his own kingdom's best interest at heart when dealing with foreign powers, be the king must be to destroy his enemies and protect his own people, to bring his subjects the three goals of life, material gain, spiritual goal and pleasure.



Kautilya says if one shall make an alliance with a king who is stronger than one's neighbouring enemy, in the absence of such a king one should in agurate oneself with one's neighbouring enemy, either by supplying money or army and by keeping oneself aloof, for there can be no greater evil to kings than alliance with a king of considerable power, unless one is actually attacked by one's enemy.

Kautilya recognizes two kinds of allies, namely Sahaja and Kritrima. The Sahaja or natural ally is the one whose friendship is derived from the times of King's father and grandfather and who is situated close to the territory of the immediately neighbouring enemy. On the other hand, the Kritrima or the acquired ally is the one whose friendship is specially resorted to for the protection of wealth and life. Kautilya, however, preferred an ally who is traditional, permanent, disciplined, and enthusiastic and from whom the possibility of opposition or rebellion is minimum.



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Society In Ancient India

* Society in ancient India had several distinguishing features. It was arranged in the form of 4 Varnas. The life of individual was divided into 4 stages or ashramas. There were rules regarding marriage, family etc. The purpose of life was to attain four goals called Purusarthas.

The concept of purusarthas is the fundamental principle of Indian social ethics. The word purusartha means attainments or life purposes. The aim of every person is to attain the four noble ends or purusartha. These 4 purusarthas are - Dharma, Astha, Kama and Moksha.

1. Dharma - Dharma or the principle of righteousness is considered to be the supreme of the purusarthas. Dharma in Indian tradition is different from the western concept of religion.
2. Astha - Astha is the second purusartha. The term astha refers to worldly prosperity or wealth. It includes all the material means of life. Kautilya maintains that wealth is the basis of human requirements and that social well-being depends ultimately on material prosperity.
3. Kama - Kama means worldly pleasures or sensual pleasures. It refers to some of the innate desires and urges in human beings.
4. Moksha - It is the ultimate purusartha. Moksha means salvation or liberation from the cycle of birth and death. It is the summum bonum of human existence.

*VARNASTRAMA SYSTEM *

Varnashramadharma or the dharma of different classes and dharma in the different stages of life. In ancient India there was a common dharma for all members of society which must be followed by all equally. But at the same time there were different codes of conduct for different classes or varnas called Varna-dharma.

* VARNAS - First reference of varna is seen in the Rig Veda. The tenth chapter of Rig-Veda called Purusasukta mentions the organic theory of origin of varnas according to which varnas originated from the different organs of the Prajapati or the creator.

* THE FOUR VARNAS -

1. Brahmins - Brahmins were at the top of varna hierarchy. They were believed to possess great spiritual powers. Thus they had a divine existence. In law, they claimed great privileges. Normally brahmins were exempt from execution, torture and corporal punishment. The main functions prescribed for brahmins were learning, teaching and priesthood.

2. Kshatriya - The second class was the ruling class described as Kshatriya or rajanya. Kshatriya represented heroism, courage and strength. They constituted the warrior class. The duty of Kshatriyas was protection which had both internal and external aspects. External protection meant to protect the society from external invasion where as internal protection meant governance in peace and protection from anarchy. Kshatriyas had the right to possess arms.

3. Vaishyas - Vaishyas represented the trading and commercial class. Though they were entitled to the services of the priesthood and to the ceremony of yajnopavita, they were third in the social hierarchy. The main task of the Vaishya was to keep and maintain cattle. Later on Vaishyas became economically a very important class of society. The ideal Vaishya possessed the expert knowledge of jewels, metals, cloth, threads, spices, perfumes etc. In this sense Vaishyas were the ancient Indian businessman.

4. Shudras - Shudras were at the bottom of the social hierarchy. They pursued the task of serving the other three Varnas. They were not twice born. They were deprived of various rights. They were in fact second class citizens; on the fringes of Aryan society.

* Untouchables - A large number of people were deprived of all human rights. Having any contact with them might lead to the fall from grace by a normal Hindu. They were untouchables. Sometimes they are regarded as the excluded Shudras whereas sometimes they are called the fifth class. Probably, they were the aboriginal tribes who were defeated by the Aryans.

* ASHRAMA OR THE STAGES OF LIFE *

The average life span of an individual is considered to be 100 years and it is divided into four stages - each stage having a time span of 25 years. These 4 ashramas are -

1. Brahmacharyashrama or the Stage of Studentship —

This is the first stage of life. It is meant for acquiring knowledge, developing discipline and moulding character. This stage starts with the ceremony called upanayanama or investiture with the sacred thread. Now the person becomes a brahmacharina, leading a celibate and austere life as a student at the home of his teacher.

2. Grihasthashrama or the Stage of Householder — This stage starts at marriage when the student has completed his studentship and is ready to take up the duties and responsibilities of household life. In this stage the individual gets married, earns money and begets children. The individual pursues wealth (artha) and pleasure (kama) within the limits of the moral law (dharma).

3. Vanaprasthashrama or the Stage of Retirement from active life — After discharging all the duties and obligations as a householder, the individual enters into the Vanaprasta stage. It consists of the third quarter of person's life. In this place, after retiring from active life, the individual dedicates himself to a life of spiritual contemplation. He leaves his home and goes to the forest to become a hermit.

4. Sanyasashrama or the Stage of Renunciation or Wandering Mystic — This is the last stage of life. Now the individual leaves his hermitage and becomes a homeless wanderer (Sanyasin) with all his earthly ties broken. The sanyasin aspires and acts to attain liberation only.

* MARRIAGE IN ANCIENT INDIA *

Marriage or vivaha was a very important sanskara in ancient India. Marriage in ancient India had three main purposes -

- i) Promotion of religion by performance of household sacrifices.
- ii) Progeny or the happy after life of father and his ancestors and continuation of family line or kula.
- iii) Rati or sexual pleasure.

In ancient India, Eight types of marriages are there -

1. Brahma Vivaha - This is considered to be the purest form of marriage. In this form of marriage the father offers his daughter who is decked with ornaments and richly dressed as a gift to a man of good character and high learning.
2. Daiva Vivaha - In the daiva form of marriage the father offers her daughter as a dakshina (sacrificial fee) to a young priest who officiates the yajna which is arranged by him.
3. Arsa Vivaha - In this, father of the bride gives his daughter to the bridegroom after receiving a cow and a bull or two pairs of these animals from the bridegroom.
4. Prajapatiya Vivaha - In this type of marriage, the father offers the girl to the bridegroom. But neither does he offer any dowry nor does he demand bride-price.
5. Gandharva Vivaha - This was a marriage by consent of the boy and the girl. Mutual love and consent of the bride and bridegroom was the only condition required to bring about the union.
6. Asura Vivaha - This is a form of marriage by purchase in which the bridegroom has to give money to the father or kingsmen of the bride.
7. Rakshasa Vivaha - Marriage by capture in which the girl was forcibly abducted from her home.
8. Paishacha Vivaha - The abduction of a girl while she is asleep and in intoxication is called paishacha vivaha.

* Understanding Gender as a Social Category -

Gender roles can be defined as the behaviors, values and attitudes that a society considers appropriate for both male and female. Traditionally, men and women had completely opposing roles, men were the provider for the family and women were seen as the caretakers of both the home and the family.

Gender issues include all aspects and concerns related to women's and men's lives and situations in society. Our conception of what women and men and what they are supposed to be is produced by the society in which we live. Thus, many people say that gender is socially constructed.

Although the Constitution of India grants men and women equal rights, gender disparities remain. But there has been gender discrimination mostly in favor of men in many realms.

As in ancient societies, women were under the guardianship of males—father, husband and son. When a woman married, it was regarded as her second birth, with a new name.

From an early age, Indian girls are told that their proper place is in the home, fulfilling domestic duties and attending to the needs of men, whereas males learn that they are superior to women and must exercise authority over them.

* Representation of Women in historical traditions -

Indian tradition has generally respected womanhood. Of the several factors that justify the greatness of India's ancient culture, one of the greatest is the honoured place to women. In ancient India women occupied an equal position to men. Many Hindu religious books like the Vedas, Ramayana etc, have mentioned the names of several women who were great scholars, poets and philosophers of the time.

According to ancient Hindu scriptures, a man without his wife cannot participate in any essential religious rites. Wives are called 'Ardhangini'.

* Challenges faced by Women -

Medieval period was considered as dark age for women. In this period, the status of women went down. Women were considered to be inferior to men.

Customs of purdah, sati pratha, child marriage, restrictions on widow marriage, and the prevalence of joint family systems have been the factors responsible for the injustice done towards women.

* Four Class Classification - The four class classification is found in Abul Fazl's A'in-i-Akbari. According to this the people of the world may be divided into following four classes -

(A) Warriors - Warriors who in the political body have the nature of fire.

- (B) Artificers and Merchants - From their labours and toils, God's gifts become universal.
- (C) The Learned - such as philosopher, the physician, the arithmetician, the geometrical, the astronomer.
- (D) Husbandmen and Labourers - Compared with earth, the staple of life is brought to perfection.
- * SLAVERY - The term is most often used to refer to a slave in ancient Indian texts is 'Dasa'. This term may have been derived from the word das which means to finish or terminate something. It was associated with slaves because their work was to finish various jobs. Slaves were considered to be some form of objects and there were instances where they were listed as gift items. Their work was primarily associated with domestic chores but they could also be used as helpers for agriculture. Slaves are believed to have held a lower position than even the shudras. In the Mauryan Empire, slavery was a well-established. It had approximately eight or nine categories of slaves. Slaves brought from another country, slaves who were purchased, prisoners of war, slaves who were inherited, slaves received as presents, those who sold themselves as slaves, children of women slaves, criminals whose punishment for their offence was to serve as a slave. Depts continued to remain one of the reasons behind slavery.

EVOLUTION OF SCRIPT AND LANGUAGES IN INDIA

* LANGUAGE - A language usually refers to the spoken language, a method of communication.

* SCRIPT - A script refers to a collection of characters used to write one or more language. Scripts are writing systems that allow the transcription of a language, via alphabet sets.

* INDUS SCRIPT (HARAPPAN SCRIPT) - After the pictographic representations of early man, the first evidence of a writing system can be seen in Indus Valley civilization. The earliest evidence of which is found on the pottery and pot shreds of Rahman Dheri and are similar to those appearing in the Mature Indus symbol system. Later the writing system can be seen on the seals and sealings of Harappan period. Most inscriptions containing symbols are extremely short (5 symbols). It is not clear if these symbols constitute a script used to record a language. The long inscriptions are found in Gujarat particularly Dholavira where slabs of stone are inscribed with inscriptions which might represent name plates of the houses with 24 to 34 symbols. The characters are largely pictorial. The inscriptions are thought to have been written mostly from right to left. The number of principal signs is about 400. The average inscription contains five signs and the longest inscription is only 17 signs long.

* BRAHMI SCRIPT — Brahmi is the originator of most of the present Indian scripts, including Devanagari, Bengali, Tamil, Malayalam etc. It developed into two broad types in Northern and Southern India. In the Northern one being more angular and the Southern one being more circular. It was deciphered in 1838 by James Prinsep. The best known Brahmi inscriptions are the rock cut edicts of Ashoka in north-central India dated to 250-232 BC.

Brahmi is usually written from left to right. Brahmi is an abugida, meaning that each letter represents a consonant, while vowels are written with obligatory diacritics called matras in Sanskrit. In the early Brahmi period, the existence of punctuation marks is not very well shown. The use of a dash and a curved horizontal line is found in the middle period. A flower mark seems to mark the end and a circular mark appears to indicate the full stop. There seem to be varieties of full stop. According to the epigraphers, all Indian scripts are derived from Brahmi. There are two main families of scripts—

- (i) Devanagari — It is the basis of the languages of northern and western India - Hindi, Gujarati, Bengali, Marathi, Dogri, Punjabi etc.
- (ii) Dravidian — which shows the formats of Grantha, Vatte-luttu script (Tamil and Malayalam), Kadamba (Kannada) and Telugu).

THE VEDAS

The Vedas are the earliest literary records of Sanskrit literature in India. The Vedas compiled by Rishi Vyasa are believed to be the oldest holy books in Hinduism. The Vedas are the large body of vast knowledge and text, the religious and spiritual teachings of which encompasses all aspects of life.

* Definition — Veda simply means - Knowledge. It is a Sanskrit word from the root - Vid, which means finding, knowing, acquiring or understanding. There are 4 Vedas - Rig Veda, Yajur Veda, Sama Veda and Atharva Veda and all of them together are attributed to as Chaturveda. Each Veda consists of Brahmanas, the Upanishads and the Aranyakas.

* RIG VEDA — Oldest texts of the Indo-Aryan Civilization.
Rig - Praise or Shine, Veda - Knowledge.

It is a collection of 1028 hymns and 10600 verses, organised into ten different mandalas. Each Mandala is associated with a certain deity. There are hymns praising gods and asking for benefits such as health, long life, wealth protection and victory in battle. Rigveda was composed in an ancient form of Sanskrit about 1500 BC, though a wider approximation of 1700 - 1100 BC was also given by experts.

Rig Veda has hymns that sing the praises of the Rig Vedic deities like Indra, Agni, Soma, Varuna, Surya and other Gods. Rigveda provides almost complete information about the old Vedic civilization. It shows the picture

of oldest Aryan civilization and their religion, way of life, thought and modes of behaviour. Rigveda has been a reminder of the ancient cultural heritage and point of pride for Hindus, with some hymns still in use in major sites of passage ceremonies.

* SAMA VEDA — Sama Veda, known as the Veda of Melodies and Chants, is the second Veda. In Sama Veda, the words of Rig Veda put to music, and are to be sung rather than to be read or recited. It is divided in two major parts — First is the melody collections or the Saman — the songs and the second part is the Arcika or the verse books — a collection of hymns and verses. The total no. of verses in the Samaveda is 1875. Amongst these, 1771 verses are from the Rigveda and 99 Verses of this Samhita are not found in the Rigveda.

The Sama Veda has served as the principal roots of the Indian classical music and dance tradition. It also mentions instruments and the specific rules and regulations of playing them, so as to preserve the sanctity of ancient instruments.

* YAZUR VEDA — Yajur Veda is composed Yajus and Veda. Yajus means mantras dedicated to religious reverence of Yagna (Yagya) and Veda means knowledge. Yajur Veda is also called the book of rituals. It is a compilation of ritual offering formulas or the prose mantras to be chanted repeatedly by a priest while an individual

performs the ascertained ritual actions before the sacrificial fire or the Yajna. It has served as a practical guide book for the priest, or the Purohits who execute the acts of ceremonial religion.

Yajurveda has been a reminder of the ancient cultural heritage and point of pride for Hindus. The text is a useful source of information about agriculture, economic and social life during the Vedic era.

* ATHARVA VEDA -

Atharva Veda is depicted as Knowledge Stockhouse of Atharvanas. Atharvanas meaning knowledge, formulas and spells intended to counteract diseases and calamities or the procedure for everyday life. It is called as the Veda of Magic formulas. It is a mixture of hymns, chants, spells and prayers and involves issues such as healing of illness, prolonging life, and as some claim also the black magic and rituals for removing maladies and anxieties.

Atharva Veda is a collection of 730 hymns, 6000 mantras, divided into 20 books with three Upanishads embedded to it - Mundaka Upanishad, Mandukya Upanishad and Prashna Upanishad.

The Samhitas in the Atharva Veda have written accounts of Surgical and Medical speculations, it includes mantras and verses for treating a variety of ailments.

THE UPANISHADS

The concluding part of the Vedas are called as Upanishads. The Upanishads are also called *Vedanta*. Literally, *Vedanta* means the end of Veda, *Vedasya antah*, the conclusion (*Anta*) as well as the goal (*Anta*) of the Vedas. Chronologically they came at the end of the Vedic period. As Upanishads contain difficult discussions of ultimate philosophical problems, they were taught to the pupils at the end of their course. The chief reason why the Upanishads are called the end of the Veda is that they represent the central aim of the Veda and contain the highest and ultimate goal of the Veda as they deal with Moksha or Supreme Bliss.

Meaning of the word Upanishad

The word Upanishad has been derived from the root *Sad* (to sit), to which are added two prefixes: *Upa* and *Ni*. The prefix *Upa* denotes nearness and *Ni* totality. Thus, this word means sitting nearby devotedly. This no doubt refers to the pupil's sitting down near his teacher at the time of instruction. The word in course of time gathered round it the sense of secret teaching or secret doctrine (*Rahasya*) which was imparted at such sittings. Due to secrecy and mystery of the teachings, a teacher refuses to impart instruction to a student who has not proved his worthiness to receive the instruction.

Number of the Upanishads

It is difficult to ascertain the exact number that should be regarded as authentic Upanishads. Different estimates of their number have been given by scholars and they have been put by some scholars at as many as 200. One hundred and eight Upanishads are enumerated in the Muktikopanishad and a popular edition contains them. However, among these Upanishads, ten Upanishads, the names of which have been mentioned in the Muktikopanishad, are considered the most important Upanishads from the point of view of Vedantic Philosophy. Ten Principal Upanishads known as Dashopanishad are: Isha, Kena, Katha, Prashna, Munda, Mandukya, Taittiriya, Aitareya, Chandogya and Brihadaranyaka.

Besides, Shvetashvatara, Kaushitaki and Maitrayaniya Upanishads are often listed in old Upanishads.

Division of the Upanishads

According to the Muktikopanishad, 108 Upanishads are divided according to four Vedas are as follows: 10 Upanishads from the Rigveda, 19 Upanishads from the Shukla-Yajurveda, 32 Upanishads from the Krishna-Yajurveda, 16 Upanishads from the Samaveda and 31 Upanishads from the Atharvaveda.

The Principal **thirteen Upanishads**, related to the Vedas are:

(A) Upanishads of the Rigveda:

- (1) Aitareya Upanishad,
- (2) Kaushitaki Upanishad

(B) Upanishads of the Shukla-Yajurveda:

- (3) Brihadaranyaka Upanishad,
- (4) Isha Upanishad

(C) Upanishads of the Krishna-Yajurveda:

- (5) Taittiriya Upanishad,
- (6) Katha Upanishad,
- (7) Shvetashvatara Upanishad,
- (8) Maitrayaniya Upanishad

(D) Upanishads of the Samaveda:

- (9) Chandogya Upanishad,
- (10) Kena Upanishad

(E) Upanishads of the Atharvaveda:

- (11) Mundaka Upanishad,
- (12) Mandukya Upanishad,
- (13) Prashna Upanishad.

Thirteen known Upanishads were composed from the middle of the 5th century through the 2nd century BC. The first five of these—*Brihadaranyaka*, *Chandogya*, *Taittiriya*, *Aitareya*, and *Kaushitaki*—were composed in prose interspersed with verse.

The middle five—*Kena*, *Katha*, *Isa*, *Svetasvatara*, and *Mundaka*—were composed primarily in verse. The last three—*Prasna*, *Mandukya*, and *Maitri*—were composed in prose.

Major Theme of the Upanishads

The Upanishads are religious and philosophical treatises. They constitute the last phase of the Vedic revelation. They represent the knowledge of Brahman (*Brahma-Vidya*). **What is this world? Who am I? What becomes of me after death? – Such questions are asked and answered in these Upanishads.** The essential theme of the Upanishads is the nature of the world and God. Already in the hymns of the Rigveda, we notice here and there a shift of emphasis from the innumerable gods to the one Infinite. The doctrine of true knowledge and salvation are major subjects of the Upanishadic philosophy.

In the Upanishads, we get an intelligible body of verified and verifiable spiritual insights mixed with a mass of myths and legends and cosmological speculations relating to the nature and origin of universe. The principal contents of the Upanishads are philosophical speculations. The spirit of their contents is anti-ritualistic. Although the subject-matter of most of the Upanishads is almost the same, yet each Upanishad has its own unique ideas.

Importance of the Upanishads

- 1) The Upanishads occupy a unique place in the development of Indian philosophical thought. They contain the highest authority on which the various systems of philosophy in India rest. So, Vedanta Philosophy is directly related to the Upanishads. Not only the Vedanta philosopher professes his faith in the ends and objects of the Veda, but the Sankhya, the Vaisheshika, the Nyaya and Yoga philosophers, all pretend to find in the Upanishads some warranty for their tenets.
- 2) The Upanishads are associated with the Vedas and make the entire range of Vedic knowledge as complete. The Upanishads generally mention the Vedas and their study with respect. Certain verses from the Vedas, such as the *Gayatri*, form the subject of meditation here.
- 3) *Brahmavidya* or the knowledge of Brahman, the Supreme Reality is the great kingdom of the principal Upanishads. **They give importance to Knowledge alone. Anyone having knowledge may be Guru or Acharya.** Even kings approached to them for the attainment of knowledge. The story of Satyakama Jabala, who though unable to give his father's name, was yet initiated into spiritual life, shows this fact. In the Chandogya Upanishad (4.1-3) Raikva a Brahmana not by caste but by his knowledge, instructed king Janashruti. **This shows that for Upanishads knowledgeable person is the most important and not the Brahmana, Kshatriya or anyone else.**
- 4) Each of the Vedas has many *Mahavakyas* or great sayings. But four *Mahavakyas* found in the Upanishads related to four Vedas are very important, thought-provoking and powerful. These spells out the non-duality of the *Jiva* and the *Brahman* - *Prajnanam Brahma-Rigveda, Aham Brahmasm – Yajurveda, Tattvamasi – Samveda, Ayamatma Brahma – Aharvaveda*
- 5) Without understanding the Upanishads, it is impossible to get an insight into Indian history and culture. Every subsequent development of philosophy and religion in India has drawn heavily on the Upanishads.
- 6) They are concerned with the contemplative-realizational rather than with the ritualistic-ceremonial aspect of the spiritual life of the people.
- 7) The Upanisads gave the people a philosophy but not a religion.

THE RAMAYANA

The **Ramayana by the sage Valmiki** is one of the great epics of the Sanskrit language. There are many versions of Ramayana in Indian language beside Buddhist, Sikh, and Jain adaptation. There are also Cambodian, Indonesian, Filipino, Thai, Lao, Burmese and Malaysian version of tale. **Ramayana narrates the life of Rama, Prince of legendary kingdom of Kosala.** Ramayana is one of the largest ancient epics in world literature. It consists of nearly 24000 verses.

Origin

The original Ramayana written by the Sage Valmiki comprised of **seven - Kandas or books.**

- 1) **Bala Kanda:** - The Book of the Youth, the boyhood and adolescence of Rama.
- 2) **Ayodhya Kanda:** - The Book of Ayodhya, the court of Dasharatha and the scenes that set the stage for the unfolding of the story, including the exchange between Dasharatha and Kaikeyi and the exile of Rama.
- 3) **Aranya Kanda:** - The Book of the Forest, life in the forest during the fourteen-year exile and the abduction of Sita by Ravana
- 4) **Kishkindhya Kanda:** - The Book of The Empire of Holy Monkeys, Rama's residence in Kishkindhya, the quest for Sita, and the slaying of Bali.
- 5) **Sundara Kanda:** - The Book of the Beautiful (Hanuman), sundara means beautiful, and this portion of the book has passages of lyrical beauty; description of the landscapes over which Rama roams, and the arrival of Rama and his allies in Lanka.
- 6) **Yuddha Kanda:** The Book of War, the defeat of Ravana, the recovery of Sita, the return to Ayodhya, and the coronation of Rama and
- 7) **Uttara Kanda:** - The Book Beyond, the later section, detailing Rama's life in Ayodhya, the banishment of Sita, the birth of Lava and Kusa, the reconciliation of Rama and Sita, her death or return to the earth, and Rama's ascent into heaven.

Ramayana: Lessons the epic taught us

This Hindu epic has given us number of lessons that we must not forget. These lessons help us better ourselves and emerge as refined and reformed human beings with each passing day. The basic teaching of Ramayana is that no matter how powerful evil is, it will always be defeated by Good. Truth always wins. The win of good over evil is a universal fate. A person should always have a noble heart and good values. That is how Lord Rama defeated the most knowledgeable person Ravana.

1. **Respect elders and be duty bound towards parents** - Ram left for vanavas after his step-mother expressed her desire to see biological son Bharat as the future king of Ayodhya.

2. **Remain united with siblings even during the toughest of times** - Bharat refused to accept the throne after his father's demise and waited for Ram to return from his vanvas. Lakshman accompanied his brother Ram for the 14-year-long vanvas.
3. **Be deeply committed to your duty** - Besides being Sita's husband, Ram was also the King of Ayodhya. And the duty of the king is to keep his subjects happy. And hence, he had to abandon his wife for the sake of the masses after they questioned her chastity. As a husband, he was duty bound towards his wife. But as a King, he had to think of his subjects wishes ahead of his personal ones.
4. **Choose the path of righteousness** - Vibhishana, younger brother of Ravana chose to not support his sibling in the war against Ram. He knew his brother had committed a sin by abducted someone - a married lady.
5. **Remain humble no matter how powerful you become** - Hanuman could have easily rescued Sita from Ravana's Ashoka Vatika. He had the power to single- handed fight against Ravana's army. But he chose to surrender to Lord Ram's divinity and let him do the needful.
6. **Never consider anyone inferior** - Mighty prince Ram took the help of Vanar sena (monkey army) to build a bridge (Ram Setu) so that he could reach Lanka to free Sita. The little monkeys not just helped him build the setu but also took part in the war against Ravana.
7. **All that glitters is not gold** - Sita got attracted to a spotted deer that looked incredibly beautiful. She wanted Ram to get the deer for her from the jungle. Actually, it wasn't a deer, but Mareech, Ravana's accomplice in disguise of the animal.
8. **Embrace all irrespective of caste, creed or colour** - Prince Ram ate fruits that were already tasted by Shabri, a poor old woman who had nothing much to offer but pure love.
9. **Be loyal to your spouse** - Ravana tried to lure Sita after abducting her. But Sita never let him succeed in his attempts. Ram didn't remarry after Sita was forcefully abandoned by him even after conducting the Agni Pariksha. Being a King, he enjoyed the privilege of having many queens, but he chose to remain loyal to his beloved wife – Sita.
10. **Abandon the following** - Kama (lust), Krodha (anger), Moha (desire), Lobha (greed), Mada (pride), Ahankar (ego), Irshya (jealousy), Jaddata (insensitivity), Ghrina (hatred), Bhaya (fear).

THE MAHABHARATA

Mahabharata, (Sanskrit - Great Epic of the Bharata Dynasty) one of the two Sanskrit epic poems of ancient India (the other being the *Ramayana*). The *Mahabharata* is an important source of information on the development of Hinduism between 400 BCE and 200 CE and is regarded by Hindus as both a text about dharma (Hindu moral law) and a history. Appearing in its present form about 400 CE, the *Mahabharata* talks about the struggle for sovereignty between two groups of cousins, the Kauravas (sons of Dhritarashtra, the descendant of Kuru) and the Pandavas (sons of Pandu).

It is written by Ved Vyasa. The poem is made up of almost 100,000 couplets divided into 18 *parvans*, or sections, plus a supplement titled *Harivamsha* Genealogy of the God Hari i.e., of Vishnu).

Influence

In its scope, the Mahabharata is more than simply a story of kings and princes, sages and wisemen, demons and gods; its legendary author, Vyasa, said that one of its aims is elucidating the four Purusarthas (goals of life): *Kama* (pleasure), *artha* (wealth), *dharma* (duty), and *moksha* (liberation).

The Mahabharata includes large amounts of Hindu mythology, cosmological stories of the gods and goddesses, and philosophical parables aimed at students of Hindu philosophy. Among the principal works and stories that are a part of the Mahabharata are the following:

- Bhagavadgita (Krishna instructs and teaches Arjuna – **Anusasanaparva**)
- Damayanti (or Nala and Damayanti, a love story – **Aranyakaparva**)
- Krishnavatara (the story of Krishna, the *Krishna Leela*, which is woven through many chapters of the story)
- Rama (an abbreviated version of the Ramayana – **Aranyakaparva**)
- Rishyasringa (also written as Rshyashrnga, the horned boy and rishi – **Aranyakaparva**)
- Vishnu sahasranama (the most famous hymn to Vishnu, which describes His 1000 names – **Anushasanaparva**)

Modern interpretations

In the late 1980s, the Mahabharata was televised and shown on India's national television (Doordarshan), directed by B. R. Chopra and his son Ravi Chopra. It became the most popular Indian TV series in history. When the Mahabharata was first broadcast in India, it shattered

television records by reaching 97.8 percent viewership there. It also entered the Guinness Book of World Records as having been watched by over 96 percent of the worldwide Indian population. It was also shown in the UK by the BBC, where it achieved audience figures of 5 million, unheard of for a subtitled series being aired in the afternoon.

Important Life Lessons from The Mahabharata That Are Relevant Even Today

The epic tale Mahabharata is something everyone should read at least once in their life. Even if you are not into mythology and religion, this book will still hold great value in your life. There are plenty of life lessons one can learn from the Mahabharata.

1) Being kind, humble and generous is not enough to live life.

The way Karna's life moved, we realised, more often than not, that the world is an evil place to survive in. And to ace it, we must understand how it really works.

2) Bad company can ruin your life beyond imagination.

We all hate Shakuni mama, don't we? He literally destroyed everything that the Kauravas owned, and he influenced them to be negative. If it wasn't for him, the war wouldn't have happened at all.

3) Unconditional support and loyal friends can take you places.

The Pandavas had Lord Krishna, and the Kauravas had Karna. Both of them always backed the two parties, no matter what. In fact, Duryodhan was really weak without Karna.

4) You need to fight for what you think belongs to you.

The Pandavas never stopped fighting for what rightfully belonged to them. Their courage and determination are definitely something to admire and learn from.

5) Being too emotional can be a bad idea.

Dhrithrashtra's love for his son was blind. Throughout the epic, he remained torn between his principles and keeping his son happy. Somehow this made Duryodhan even more evil than what he already was, leading to awful consequences and the war.

6) Learning throughout life is the best gift you can give yourself.

Arjun grasped whatever came his way. Not only did he learn the best of military science from Drona, but he was also interested in learning about divine weapons from Indra. He learnt about Pashupatastra from Mahadev as well. Additionally, he treated Yudhishter and Krishna as his mentors too, and continued learning whatever they had to offer.

7) Sometimes, enemies come in the form of friends.

Although the Kauravas were more in number, their supporters were not really in favour of them. Bheeshma, Vidura and Drona secretly admired the Pandavas. Especially Vidura, who was the ultimate guide in everything the Kauravas did.

8) Respect Woman

Draupadi had five husbands. They were strong and wealthy, but they all became helpless when she was disgraced by multiple other men. They had everything, but failed to show courage. Draupadi's anger and desire for revenge led to the war and downfall of the Kuru clan.

9) Half knowledge can be more dangerous than no knowledge

Abhimanyu wouldn't have died. Although we remember him for his bravery and undying courage, he ultimately lost his life.

10) You cannot be stopped if you are passionate about what you do.

Most of us know that Arjun was the greatest archer in the world. But Eklavya was even better than him. He hid himself behind the trees and grasped everything that Drona taught Arjun. His passion for archery and hunger for knowledge made him even better than Arjun at archery.

11) A good strategy is what you need to sail your boat.

If Pandavas didn't have Krishna and his master plan, they wouldn't have witnessed the victory they did. Always have a plan.

THE PURANAS

The Puranas are ancient Hindu texts that tell stories of the creation of the world, legends of the gods, and explanations of how to perform religious rituals.

Purana is a Sanskrit word that means **ancient** or old. Puranas are encyclopaedic texts that cover various topics such as cosmogony, cosmology, folk tales, pilgrimages, temples, medicine, astronomy, grammar, mineralogy, theology and philosophy as well as the genealogies of gods, goddesses, kings and sages.

The Puranas were written with the object of popularizing the truths taught in the Vedas by presenting them in relation to specific personages and to the events of their lives. The main value of the Puranas consists in amplifying, enforcing and illustrating the spiritual truths stated in the Vedas in the form of injunctions and commands.

Puranas are traditionally defined as comprising five main topics –

1. Sarga (Creation)
2. Pratisarga (Dissolution and recreation)
3. Vamsa (Divine genealogies)
4. Manvantara (ages of Manus)
5. Vasmanuchari (Genealogies of Kings).

The purpose of the puranas was to bring people closer to the gods. All of the purana texts are sectarian, dedicated to certain deities - some to gods, some to goddesses. Puranas also served to give the common people access to and understanding of the essential teachings and complex yogic philosophies of the ancient Vedic texts. Traditionally, there are **18 main puranas** (**Mahapuranas**) and **18 minor puranas** (**Upapuranas**), which contain over 400,000 verses.

The Mahapuranas

Of the many texts designated *Puranas* the most important are the *Mahapuranas*. These are always said to be eighteen in number, divided into three groups of six.

- 1) Agni Purana (15,400 verses)
- 2) Bhagavata Purana (18,000 verses). One of the most celebrated and popular of the *Puranas*, telling of Vishnu's ten Avatars. Its tenth and longest canto narrates the deeds of Krishna, introducing his childhood exploits, a theme later elaborated by many Bhakti movements.
- 3) Bhavishya Purana (14,500 verses)
- 4) Brahma Purana (24,000 verses)

- 5) Brahmanda Purana (12,000 verses; includes Lalita Sahasranamam, a text some Hindus recite as prayer)
- 6) Brahma Vaivarta Purana (18,000 verses)
- 7) Garuda Purana (19,000 verses)
- 8) Kurma Purana (17,000 verses)
- 9) Linga Purana (11,000 verses)
- 10) Markandeya Purana (9,000 verses; includes Devi Mahatmyam, an important text for Shaktas)
- 11) Matsya Purana (14,000 verses)
- 12) Narada Purana (25,000 verses)
- 13) Padma Purana (55,000 verses)
- 14) Shiva Purana (24,000 verses)
- 15) Skanda Purana (81,100 verses), the longest Purana, it is an extraordinarily meticulous pilgrimage guide, containing geographical locations of pilgrimage centers in India, with related legends, parables, hymns and stories. Many untraced quotes are attributed to this text.
- 16) Vamana Purana (10,000 verses)
- 17) Varaha Purana (10,000 verses)
- 18) Vishnu Purana (23,000 verses)

The Mahapuranas are frequently classified according the three aspects of the **divine Trimurti**,

- 1) **Brahma Puranas** - Brahma Purana, Brahmanda Purana, Brahma Vaivarta Purana, Markandeya Purana, Bhavishya Purana, The Brahma Purana is one of the eighteen major Puranas, genre of Hindu texts in Sanskrit language. It is listed as the first Maha-Purana in all the anthologies, and therefore also called Adi Purana. Another title for this text is **Saura Purana**, because it includes many chapters related to Surya or the Sun god. The Brahma Purana dedicates a majority of its chapter to describing the geography, temples and scenes around the Godavari River.
- 2) **Vishnu Puranas** - Vishnu Purana, Bhagavata Purana, Naradeya Purana, Garuda Purana, Padma Purana, Varaha Purana, Vamana Purana, Kurma Purana, Matsya Purana. The **Vishnu Purana** is one of the eighteen Mahapuranas, a genre of ancient and medieval texts of Hinduism. It is an important Pancharatra text in the Vaishnavism literature corpus. *Vishnu Purana*, like all major Puranas, attributes its author to be sage Veda Vyasa.
- 3) **Shiva Puranas** - Shiva Purana, Linga Purana, Skanda Purana, Agni Purana, Vayu Purana. **Shiva Purana** is one of the eighteen major *Puranas*, a genre of Sanskrit texts in Hinduism, and

part of the Shaivism literature corpus. It primarily centers around the Hindu god Shiva and goddess Parvati, but references and reveres all gods.

According to the *Padma Purana*, the texts may be classified in accordance with *the three gunas or qualities*; truth, passion, and ignorance:

- 1) **Sattva ("truth; purity"):** Vishnu Purana, Bhagavata Purana, Naradeya Purana, Garuda Purana, Padma Purana, Varaha Purana
- 2) **Rajas ("dimness; passion"):** Brahmanda Purana, Brahma Vaivarta Purana, Markandeya Purana, Bhavishya Purana, Vamana Purana, Brahma Purana
- 3) **Tamas ("darkness; ignorance"):** Matsya Purana, Kurma Purana, Linga Purana, Shiva Purana, Skanda Purana, Agni Purana

The Upapuranas

The *Upapuranas* are lesser or supplementary texts. These are sometimes also said to be eighteen in number. They include: Sanat-kumara, Narasimha, Brihan-naradiya, Siva-rahasya, Durvasa, Kapila, Vamana, Bhargava, Varuna, Kalika, Samba, Nandi, Surya, Parasara, Vasishtha, Devi-Bhagavata, Ganesha, Mudgala, and Hamsa. The Ganesha and Mudgala Puranas are devoted to Ganesha. The Devi-Bhagavata Purana, which extols the goddess Durga, has become (along with the Devi Mahatmya of the Markandeya Purana) a basic text for Devi worshipers. There are many others all over the Indian subcontinent.

Sthala Puranas

This corpus of texts tells of the origins and traditions of particular temples or shrines—the word *sthala* means "spot" in Sanskrit. There are numerous Sthala Puranas, most written in vernaculars, some with Sanskrit versions as well. Some appear in Sanskrit versions in the Mahapuranas or Upapuranas. Some Tamil Sthala Puranas have been researched by David Dean Shulman.

Kula Puranas

These Puranas deal with a caste's origin myth, stories, and legends (the word *kula* means "family" or "tribe" in Sanskrit). They are important sources for caste identity though usually contested by rival castes. This subgenre is usually in the vernacular and may at times remain oral. These have been little researched, though they are documented in the caste section of the British Census of India Report and the various Gazetteers.

KAUTILYA'S ARTHASHASHTRA

The **Arthashastra** is an Indian treatise on politics, economics, military strategy, the function of the state, and social organization attributed to the philosopher and Prime Minister Kautilya (also known as Chanakya, Vishnugupta) who was instrumental in establishing the reign of the great king. Much of our knowledge about state policy under the Maurya comes from the *Arthashastra* written by Kautilya, who was a Brahmin minister under Chandragupta Maurya. The book, written in Sanskrit, discusses theories and principles of governing a state. The title, *Arthashastra*, which means the **Science of Material Gain or Science of Polity**, does not leave any doubts about its ends. **Kautilya's** philosophy is based on the principles of "**Saam, Daam, Dand, Bhed**" (persuasion, temptation, punishment, and division) as various, different, and sequential means to achieve an end. According to Kautilya, the ruler should use any means to attain his goal and his actions required no moral sanction. Though the kings were allowed a free rein, the citizens were subject to a rigid set of rules.

Arthashastra remains unique in all of Indian literature because of its total absence of specious reasoning, or its unabashed advocacy of real politic, and scholars continued to study it for its clear-cut arguments and formal prose till the twelfth century.

Kautilya's Arthashashtra is an important treatise of the Mauryan times. Kautilya helped the young Chandragupta Maurya, who was a Vaishya, to ascend to the Nanda throne in 321 BC. Kautilya's counsel is particularly remarkable because the young Maurya's supporters were not as well armed as the Nandas. Kautilya continued to help Chandragupta Maurya in his campaigns and his influence was crucial in consolidating the great Mauryan empire. It reflects the state of society and economy at that time and provides rich material for the study of ancient Indian polity and economy.

HISTORY OF BUDDHIST AND JAIN LITERATURE: PALI, PRAKRIT AND SANSKRIT

Buddhist Literature

The earliest **Buddhist** works were written in **Pali**, which was spoken in Magadha and South Bihar. The Buddhist works can be divided into parts Tripitakas and Jatakas.

Tripitakas, that is, three baskets - **Vinaya Pitaka, Sutta Pitaka and Abhidhamma Pitaka**.

Vinaya Pitaka deals with rules and regulations of daily life. **Sutta Pitaka** contains dialogues and discourses on morality and deals with Dharma while **Abhidhamma Pitaka** deals with philosophy and metaphysics. It includes discourses on various subjects such as ethics, psychology, theories of knowledge and metaphysical problems.

Jatakas - Jatakas are the most interesting stories on the previous births of the Buddha. It was believed that before he was finally born as Gautama, the Buddha practising Dharma passed through more than 550 births, in many cases even in the form of animals. **Each birth story is called a Jataka**. The Jatakas throw invaluable light on the social and economic conditions ranging from the sixth century BC to the second century BC. They also make incidental reference to political events in the age of the Buddha.

Sanskrit Buddhist literature

It refers to Buddhist texts composed either in classical Sanskrit, in a register that has been called Buddhist Hybrid Sanskrit , or a mixture of the two. Several non-Mahayana Nikayas appear to have kept their canons in Sanskrit, most prominent among which was the Sarvastivada. The Mahayana Sutras are also in Sanskrit, with less classical registers prevalent in the gatha portions. Buddhist Tantras too are written in Sanskrit, sometimes interspersed with Apabhramsa, and often containing notable irregularities in grammar and meter (traditionally ascribed to the esoteric nature of the texts)

Before the modern derivatives of Sanskrit existed, a group of languages known as the Prakrits or Middle Indo Aryan languages evolved from India's classical language. These were the vernacular dialects of ancient times, and several of them became important literary vehicles in their own right. The best known of this group is Pali, which still serves as the canonical language of Buddhism in Sri Lanka and Southeast Asia. Other Prakrit languages such as Sauraseni, Mahārāṣṭrī, Magadhi and Gandhari embody various facets of the literatures of both the Brahmanical/Hindu and Buddhist traditions.

Besides texts considered "Word of the Buddha" (Buddhavacana) by the traditions that transmitted them, Buddhist authors have composed treatises and literary works in Sanskrit

dealing with Buddhist philosophy, logic, etc., but also with more worldly topics such as gemology, erotics, literary aesthetics, etc

Sanskrit Buddhist literature is therefore vast and varied, despite the loss of a significant amount of texts. A large number of works survive only in Tibetan and Chinese translations.

Rise of Sanskrit in Buddhism

While some hypotheses say that Buddhism was originally written in Prakrits, Sanskrit gradually became the main language of Buddhist scriptures. It began with the north-western Indian Buddhists of the Kushan empire (BC 375). The Sarvastivadin Piṭakas were mostly transmitted in Sanskrit and many Mahayana sutras such as the Prajnaparamita sutra were composed in different registers of Sanskrit. The Buddhist use of classical Sanskrit for literary purposes possibly began with Asvaghoṣa (c. 100 CE), author of the Buddhacarita and one of the earliest Sanskrit dramatists. Buddhist thinkers like Nagarjuna, Aryadeva, Asanga, Dharmakīrti, Bhaviveka, Candrakīrti, etc., also wrote in Sanskrit

Jainism Literature

The **Jain** texts were written in Prakrit and were finally compiled in the sixth century AD in Valabhi in Gujarat. The important works are known as Angas, Upangas, Prakirnas, Chhedab Sutras and Malasutras.

Among the important Jain scholars, reference may be made to Haribhadra Suri, (eighth century AD) and Hemchandra Suri, (twelfth century AD). Jainism helped in the growth of a rich literature comprising poetry, philosophy and grammar. These works contain many passages which help us to reconstruct the political history of eastern Uttar Pradesh and Bihar. The Jain texts refer repeatedly to trade and traders.

Jain literature begins with the **last of the Tirthankara, Mahavir**, who reorganized the old Nirgrantha sect and revitalized its moral and religious zeal and activities. He preached his faith of *ahimsa* (non-violence or harmlessness) and self-purification to the people in their own language which was not Sanskrit, but Prakrit. The form of Prakrit which he is said to have used was Ardha-Magadhi, by which was meant a language that was not pure Magadhi but partook of its nature.

Twelve Angas

Mahavira's teachings were arranged in twelve Angas (parts) by his disciples. These Angas formed the earliest literature on Jainism

- 1) **Acaranga** laid down rules of discipline for the monks.
- 2) **Sutrakrtanga** contained further injunctions for the monks regarding what was suitable or unsuitable for them and how they should safeguard their vows. It also gave an exposition of the tenets and dogmas of other faiths
- 3) **Sthananga** listed in numerical order, categories of knowledge pertaining to the realities of nature.
- 4) **Samavayanga** classified objects in accordance with similarities of time, place, number, and so on
- 5) **Vyakhya-prajnapti** or **Bkagavat** explained the realities of life and nature in the form of a catechism
- 6) **Jnatrdhamakatha** contained hints regarding religious preaching as well as stories and anecdotes calculated to carry moral conviction
- 7) **Upasakadhyayana** or **Upasaka-dasaka** was meant to serve as a religious code for householders
- 8) **Antakrddasaka** gave accounts of ten saints who attained salvation after immense suffering
- 9) **Anuttaraupapatika** contained accounts of ten saints who had gone to the highest heaven after enduring intense persecution

- 10) ***Prsnna-vyakarana*** contained accounts and episodes for the refutation of opposite views, establishment of one's own faith, promotion of holy deeds, and prevention of evil.
- 11) ***Vipaka-Sutra*** explained how virtue was rewarded and evil punished
- 12) ***Drstivada*** included the five sections namely *Parikarmani* contained tracts describing the moon, the sun, *Jambudvipa*, other islands and seas, as well as living beings and nonliving matter, *Sutra* gave an account of various tenets and philosophies numbering no less than 363, *Prathamanyoga* recounted ancient history and narrated the lives of great kings and saints. *Purvagata* dealt with the problems of birth, death, and continuity.

Jain literature in Sanskrit

The language of Jain literature was primarily the Prakrits which were prevalent amongst the people at one time or the other in different parts of the country. But Sanskrit was not altogether shunned. Amongst the Jains, the earliest work in Sanskrit devoted to religious writing is the *Tattvarthadhigama - Sutra* of Umasvamin which epitomizes the whole Jain creed in about 375 *sutras* arranged in ten chapters. The work occupies a unique position in Jain literature as it is recognized as authoritative equally by the Digambaras and the Svetambaras with a few variations in the readings, and is very widely studied by both. It has been commented upon by the most eminent authors of both the sects.

INDIAN LITERATURE

Sanskrit Literature and Famous Authors

There are large numbers of books in Sanskrit dealing with various subjects like science, law, medicine and grammar. The law books were called as the Dharmasutras and smritis, together known as Dharmashastras. The Dharmasutras were compiled between 500 and 200 BC. These lay down duties for different *varnas* as well as for the kings and their officials. They prescribed the rules according to which property had to be held, sold and inherited. They also prescribe punishments for persons guilty of assault, murder and adultery. The *Manusmriti* tells us about the role of man and woman in society, their code of conduct and relationship with each other. The works of Ashwaghosha, Bhasa, Shudraka, Kalidasa and Banabhatta provided us with glimpses of the social and cultural life of northern and central India in times of the Guptas and Harsha. The Gupta period also saw the development of Sanskrit grammar based on the works of Panini and Patanjali. The Kushana kings patronised Sanskrit scholars. Ashvaghosha wrote the *Buddhacharitra* which is the biography of the Buddha. He also wrote *Saundarananda*, which is a fine example of Sanskrit poetry. India produced great literary works on subjects like Maths, Astronomy, Astrology, Agriculture and Geography etc.

Books on medicine were written by Charak and on surgery by Sushruta. Madhava wrote a book on pathology. Books written on astronomy by Varahamihira and Aryabhatta and on astrology by Lagdhacharya had all achieved prominence. There is none that can compete with Varahamihira's Bhrihatsamhita, Aryabhatia and Vedanga Jyotisha.

The post-medieval period in northern India saw the rise of Sanskrit literature in Kashmir. Somadeva's *Katha-sarit-sagar* and Kalhan's *Rajatarangini* are of historical importance. It gives a vivid account of the Kings of Kashmir. The *Geet Govinda* of Jaidev is the finest poem of Sanskrit literature of this period, besides numerous works on different aspects of art and architecture, sculpture, iconography and related fields.

Telugu, Kannada, Malayalam and Tamil Literature

There are four languages Tamil, Telugu, and Malayalam developed their own literature. Tamil being the oldest of these languages began writing earlier and produced the Sangam literature the oldest literature in Tamil.

Telugu Literature

Telugu is one of the classical languages of India. It is the language of the Dravidian family. Telugu literature consists of poems, short stories, novels, plays and song lyrics. Early Telugu

literature is religious in subject matter. Poets and scholars drew most of their material from epics such as the Ramayana, the Mahabharata and the Puranas. The Vijayanagar period was the golden age of Telugu literature. Nachana Somnatha, a court poet, produced a poetical work titled Uttaraharivansam. Krishna Dev Rai, the greatest of the Vijayanagar, was a poet of great merit. His work Amukta Malyada is regarded as an excellent prabandhan in Telegu literature. Eight Telugu literary luminaries, popularly known as *ashtadiggajas* adorned his court. Among them, Allasani Peddana, the author of *Manucharitram*, was the greatest. The other seven poets of the group were Nandi Timmana, the author of *Parijathapaharanam*, Madayagari Mallana, Dhurjati, Ayyalaraju Ramabhadra Kavi, Pingali Surana, Ramaraja Bhushana and Tenali Ramakrishna.

Kannada Literature

Apart from Telugu, Vijayanagara rulers extended their patronage to Kannada literature. Kannada language developed fully after the tenth century AD. The earliest known literary work in Kannada is *Kaviraj* written by the Rashtrakuta king, Nripatunga Amoghavarsha. **Pampa**, known as the father of Kannada, wrote his great poetic works *Adi Purana* and *Vikramarrijiva*. In the thirteenth century new feats were achieved in Kannada literature. Harishvara wrote *Harishchandra kavya* and *Somanatha charita* whereas Bandhuvarma wrote *Harivanshabhyudaya* and *Jiva Sambodhana*.

Kannada literature flourished considerably between the fourteenth and sixteenth centuries under the patronage of the Vijayanagara kings. Poets of all religious groups made important contribution to it. Kunura Vyasa wrote *Bharata* and Narahari wrote *Tarave Ramayana*. This is the first Rama Katha in Kannada composed on the basis of Valmiki's Ramayana. Lakshamisha who lived in the seventeenth century wrote *Jaimini Bharata*.

Malayalam Literature

Malayalam is spoken in Kerala and the adjoining areas. The language of Malayalam emerged around the eleventh century AD. The earliest known literary work in Malayalam is *Ramacharitam*, an epic poem written by **Cheeraman** in 1198 AD. By fifteenth century Malayalam was recognised as an independent language. *Bhasa Kautilya*, a commentary on *Arthashastra* and *kokasandisan* are two great works. **Rama Panikkar** and **Ramanujam Ezhuthachan** are well known authors of Malayalam literature.

Though it developed much later compared to other South Indian languages, Malayalam has made a mark as a powerful medium of expression. Now a large number of journals, newspapers and magazines are published in Malayalam.

Tamil or Sangama Literature

Tamil as a written language was known since the beginning of the Christian era. In ancient times the association or academy of the most learned men of the Tamil land was called Sangam whose chief function was promotion of literature. Poets in assemblies were patronised by kings and chieftains produced the Sangama literature over a period of three to four centuries. Such assemblies were called Sangamas, and the literature produced in these assemblies was called Sangama literature.

Later Tamil writers mention the existence of three literary academies (Sangams) at different periods. The last academy is credited with the corpus of literature now known as Sangam Works. Naturalism and romanticism were the salient features of the poems of the Sangam bards.

Tolkappiyam, the name signifying the ancient book or the preserver of ancient institutions, was written by Tolkappiyanar and is the oldest extant Tamil grammar dating back to 500 B.C. It lays down rules for different kinds of poetical compositions drawn from the examples furnished by the best works then extant. Containing about 1,610 *suttirams*, *Tolkappiyam* is in three parts. The first two parts are interesting from both linguistic and philological points of view, the third, *poruladhikdram*, is most valuable as it gives a glimpse of the political, social, and religious life of the people during the period when the author of this treatise lived.

NORTHERN INDIAN LANGUAGES AND LITERATURE

We have already seen how languages evolved in India right up to the early medieval period. The old apabhramsha had taken new forms in some areas or was in the process of evolving into other forms. Languages were evolving at two levels:

- 1) The spoken language
- 2) The written language

The old Brahmi script of the Ashoka days had undergone a great change. The alphabets during Ashoka's period were uneven in size but by the time of Harsha, the letters had become of the same size and were regular, presenting the picture of a cultivated hand. The studies have indicated that all the scripts of present northern Indian languages, except that of Urdu, have had their origin in old Brahmi.

If we compare the scripts of Gujarati, Hindi and Punjabi, we can easily understand this change. There are over 200 languages or dialects spoken in India at present. Some are widely used while others are limited to a particular area.

A large number of people speak Hindi in its different forms that include **Braj Bhasha**, and **Avadhi** (spoken in Oudh region), **Bhojpuri**, **Magadhi**, and **Maithili** (spoken around Mithila), and **Rajasthani** and **Khadi Boli** (spoken around Delhi). Rajasthani is another variant or dialect of Hindi. This classification has been made on the basis of literature produced by great poets over a length of time. Thus, the language used by Surdas and Bihari has been given the name of Braj Bhasha; that used by Tulsidas in the **Ramacharitamanasa** is called **Avadhi** and the one used by Vidyapati has been termed as **Maithili**. But Hindi, as we know it today is the one called Khadi Boli. Though Khusrau has used Khadi Boli in his compositions in the thirteenth century its extensive use in literature began only in the nineteenth century. It even shows some influence of Urdu.

Persian and Urdu

- Urdu emerged as an independent language towards the end of the 4th century AD.
- Arabic and Persian were introduced in India with the coming of the Turks and the Mongols.
- Persian remained the court language for many centuries. Urdu as a language was born out of the interaction between Hindi and Persian.
- Originally it was a dialect but slowly it acquired all the features of a formal language when the authors started using Persian script.
- Urdu became more popular in the early eighteenth century. People even wrote accounts of later Mughals in Urdu.

Urdu was patronised by the Nawabs of Lucknow, who held symposiums in this language. Slowly it became quite popular as Persian was the language of the court, much of the literature produced in this period was written in Persian. Amir Khusrau and Amir Hasan Dehelvi wrote superb poetry in Persian. Historians like Minhas-us-Siraj, Zia Barani and Ibn Batuta who came to India during those days wrote accounts of rulers, important political events and incidents in this language. In the medieval period, Persian was adopted as the court language. Several historical accounts, administrative manuals and allied literature in this language have come down to us. The mughal rulers were great patrons of leaning and literature. Babar wrote his *Tuzuk* (autobiography) in Turkish language, but his grandson Akbar got it translated into Persian. Akbar patronized many scholars. He got *Mahabharata* translated into Persian.

Jahangir's autobiography (Tuzuk-i-Jahangiri) is in Persian and is a unique piece of literature. It is said that Noorjahan was an accomplished Persian poetess. Quite a fair amount of Persian literature has been produced by the courtiers of the Mughals. Abul Fazl's Akbarnamah and Ain-e-Akbari is a fine piece of literature. From there we get a good deal of information about Akbar and his times. Faizi wrote beautiful Persian poetry. Several collections of letters of the Mughal period (insha) have come down to us. Besides shedding light on Mughal history, they indicate different styles of letter writing. Another name in prose and history writing is that of Chandra Bhan, a writer of Shahjahan's days. Similarly, we have a work named Tabqat i-Alamgiri, shedding light on Aurangzeb. Badauni was another writer who belonged during Akbar's time. In the twentieth century, Iqbal wrote good Persian poetry. All this has now become a part of Indian heritage and culture quite popular. Pakistan has adopted Urdu as the state language.

Hindi Literature

The emergence of all these languages resulted in the decline of Sanskrit as they came to be used as the medium through which the administrative machinery functioned. Prithviraj Raso is supposed to be the first book in Hindi language. It is an account of exploits of Prithvi Raj Chauhan. Hindi evolved during the Apabhramsha stage between the 7th AD and the 14th AD. There was a tremendous growth of regional languages like Hindi, Bengali, Assamese, Oriya, Marathi and Gujarati. It was patronised by the Rajput rulers as it glorified chivalry and poetry. The most famous figures from this period were Kabir and Tulsidas.

During the last 150 years, many writers have contributed to the development of modern India literature, written in a number of regional languages as well as in English. One of the greatest Bengali writers, Rabindranath Tagore became the first Indian to win the Nobel Prize for literature (Geetanjali) in 1913. However, it is only with the beginning of nineteenth century that Hindi prose came into its own. Bharatendu Harishchandra was one of the earliest to produce dramas in Hindi which were basically translations of texts written in Sanskrit and other languages. Mahavir Prasad Dwivedi was another author who wrote translations or made adaptations from Sanskrit. Bankim Chandra Chatterji (1838-94) wrote novels originally in Bangla. They came to be translated into Hindi and became very popular. Vande Mataram, our national song, is an excerpt from his novel, Anand Math. Swami Dayanand's contribution to Hindi cannot be ignored. Originally a Gujarati and a scholar of Sanskrit, he advocated Hindi as a common language for the whole of India. He started writing in Hindi and contributed articles to journals essentially engaged in religious and social reforms. **Satyartha Prakash** was

his most important work in Hindi. Among other names that have enriched Hindi literature, is that of **Munshi Prem Chand, Surya Kant Tripathi Nirala, Sumitranandan Pant, Ramdhari Singh Dinkar and Haribansh Rai Bacchan.** **Mahadevi Verma** is the first woman writer in Hindi to highlight issues related to women. **Maithili Sharan Gupt** is another important name. **Jaishankar Prasad** wrote beautiful dramas.

If we look at the above writers, we find that they all wrote with a purpose. Swami Dayanand wrote in order to reform the Hindu society and rid it of false beliefs and social evils. Munshi Prem Chand tried to draw the attention of the society to the miserable existence of the poor and Mahadevi Verma recipient of Padma Vibhushan, highlighted the conditions of women in the society. Nirala became the pioneer of awakening of Modern India.

* PRE-VEDIC AND VEDIC RELIGION *

* RELIGION — Religion is the science of soul. Morality and ethics have their foundation on religion. Religion played an important part in the lives of the Indians from the earliest times. It assumed numerous forms in relation to different groups of people associated with them. Religion in India was never static in character but was driven by an inherent dynamic strength. Indian spirituality is deeply rooted in ancient philosophical and religious traditions of the land. Philosophy arose in India as an enquiry into the mystery of life and existence. Philosophy provided a correct view of reality, while religion showed the correct way of life. Philosophy provided the vision, while religion brought about the fulfillment. Philosophy was the theory and religion was the practice.

* PRE-VEDIC RELIGION — The Harappan civilization dates back to about 3000 BC. The Harappan culture matured around 2600 BC and it declined around 1700 BC. From the archaeological findings, it may be presumed that the most important features of the pre-vedic (Harappan) religion was Mother Goddess or Nature Goddess. Seals from Harappa show a female figure and a plant emerging from the navel. Another representation shows a figure ~~standing~~ standing in a bifurcated tree may be interpreted to identify the Mother Goddess with the nature Goddess. Among male deities Shiva can be identified easily as a principal deity in Harappan religion. Shiva was worshipped both in icon and in linga. The pre-vedic people might have been worshipping animals. Various types of animals are found depicted on the seals and sealings. The pre-vedic people also worshipped natural objects like water, fire, trees etc. Various trees, plants and

foliage have been depicted on a number of seals. Some scholars consider the existence of shamanism in Harappan religion. Shamanism is a religious practice that involves a practitioner who is believed to interact with a spirit world. The goal of this is usually to direct these spirits or spiritual energies in the physical world for healing purpose. Being a highly developed urbanized civilization Harappan people also had developed religious practices.

* VEDIC RELIGION — The Vedic tradition at its early stage was primarily a tradition by priests. Sacrifice involving the specialized priests and slaughter of animals was the chief form of religious practice. Sacrifice was originally a site of hospitality for the gods and this was performed to obtain material rewards on earth and in heaven. Ancient seers have suggested two approaches with reference to the Vedic religion: Pravrtti Lakshana (characterized by action) and nivrtti Lakshana (characterized by renunciation).

The aim of religion is also twofold: Abhyudaya (prosperity in the life in this world and enjoyment in heaven in the life after) and Nishreyasa (permanent freedom from all bondage and sufferings, state of eternal bliss). The Mantra and Brahmana parts of the Veda serve the purpose of Abhyudaya, whereas the Aranyakas and the Upanishads teach the ways and means of Nishreyasa.

* BUDDHISM *

Religion Buddhism was founded by Siddhartha Gautama (the Buddha) more than 2500 years ago in India. Siddhartha was born at Lumbini in present Nepal (566-486 BC). Traditions inform us about the effects on Siddhartha of the sight of old man, a sick man, a dead body and meditative sage. He became restless to seek the cause of such agony and real meaning of truth. Hence, at 29 he moved to forests to know the real meaning of truth and reason of sorrow. After six years of searching, Gautama found enlightenment under the pipal (bodhi) tree at Gaya. After his enlightenment, he is called as Buddha. He decided to share his knowledge with the people based on simple code of conducts and in the languages of people i.e. Pali.

* TYPES OF BUDDHISM - Today, many forms of Buddhism exist around the world. The three main types that represent specific geographical areas include -

1. Theravada Buddhism - Prevalent in Thailand, Sri Lanka, Cambodia, Laos and Burma.
2. Mahayana Buddhism - Prevalent in China, Japan, Taiwan, Korea, Singapore and Vietnam.
3. Tibetan Buddhism - Prevalent in Tibet, Nepal, Mongolia, Bhutan, and parts of Russia and northern India.

* Main Characteristics of Buddha Philosophy

1. Followers of Buddhism don't acknowledge a supreme god or deity. They instead focus on achieving enlightenment - a state of inner peace. When followers reach this spiritual echelon, they are said to have experienced nirvana.
2. Buddha presented simple principles of life and practical ethics that people could follow easily.
3. Buddha considered the world as full of misery. Man's duty is to seek liberation from this painful world.

4. Buddha's teachings are very practical and suggest how to attain peace of mind and ultimate liberation from this material world.
5. Buddha's most important teachings, known as the Four Noble Truths are essential to understanding the religion.

* FOUR NOBLE TRUTHS

- (1) Human life is full of suffering and sorrow.
- (2) Suffering and sorrow are caused by people's greedy desire for power, pleasure and possessions.
- (3) Suffering and sorrow will end when people overcome their greed = Nirvana = Enlightenment.
- (4) People can overcome their greed and uncontrolled desires by adopting the middle way or Eightfold Path.

* EIGHTFOLD PATH -

1. Right Understanding
2. Right thought
3. Right speech
4. Right action
5. Right livelihood
6. Right effort
7. Right mindfulness
8. Right Concentration.

* Dharma - Buddha's teachings are known as "Dharma". He taught that wisdom, kindness, patience, generosity and compassion were important virtues.

* Followers of Buddhism can worship in temples or in their own homes. Buddhist monks or Bhikkhus follow a strict code of conduct.

* JAINISM *

Jainism is a very ancient religion. As per some traditions, it is old as the Vedic religion. The Jain tradition has a succession of great teachers of Tirthankaras. There were 24 Tirthankaras, the last of which was Vardhaman Mahavira(539-467BC). He was founder of Jainism. At the age of 30, Mahavira renounced his home and became a wandering ascetic. After 13 years of penance, he attained the highest spiritual knowledge.

* Causes of the Rise of Jainism -

1. Vedic religion had become highly ritualistic.
2. Jainism was taught in Pali and Prakrit thus was more accessible to the common man as compared to Sanskrit.
3. It was accessible to people of all castes.
4. Varna system had rigidified and people of the lower castes led miserable lives. Jainism offered them an honourable place.
5. About 200 years after the death of Mahavira, a great famine in the Ganga plains prompted Chandragupta Maurya and Bhadrabahu (last Acharya of the undivided Jain sangha) to migrate to Karnataka, Jainism spread to southern India after that.

* Teachings of Jainism -

Mahavira reinterpreted the then existed philosophy and code of conducts of Jainism. Mahavira rejected Vedic principles. He did not believe in God's existence. According to him, the universe is a product of the natural phenomenon of cause and effect. He believed in Karma and transmigration of the soul. The body dies but the soul does not. One will be punished or rewarded as per one's Karma. He contributed a new principle of non-violence (ahimsa). Based on non-violence, he framed a new set of philosophy and codes of conduct.

Jainism mainly aims at the attainment of liberation, for which no ritual is required. It can be attained

through three principles called three Jewels or Triratnaie.

1. Right Faith.
2. Right Knowledge.
3. Right Conduct.

- (a) Ahimsa (Non-injury to a living being).
- (b) Satya (Do not speak a lie).
- (c) Asteya (Do not steal).
- (d) Aparigraha (Do not acquire property).
- (e) Brahmacharya (Observe continence/Abstinence)

* Split in Jainism - When Bhadrabahu left for South India, Sthulabahu remained in North India with his followers. Sthulabahu changed the code of conduct and said that white clothes could be worn. Thus, Jainism split into two sects-

1. Swetambaras = White-Clad.
2. Digambaras = Sky-Clad.

* SIX SYSTEM OF INDIAN PHILOSOPHY *

The rational investigation of questions about existence, knowledge and ethics is called Philosophy. Metaphysics played an important role in ancient Indian learning and social system. This metaphysics formed the philosophical foundation of life. Hence, it was given the term Darshan which literally means showing the path (of life). The Shad-Darshanas of Indian philosophy consider the authority of Vedas.

- (A) SAMKHAYA PHILOSOPHY — Samkhaya is one of the most prominent and one of the oldest of Indian philosophies. It was propounded by an eminent, great sage Kapila. The word Samkhya is a Sanskrit word which means number. It specifies the number and nature of the ultimate constituents of the universe and thereby imparts knowledge of reality. It also means to reckon, count, enumerate, calculate, reason, relating to number. It is a system of dualistic realism. It is dualistic because it recognises two ultimate eternal realities i.e Purusha (Spirit or Self) and Prakrti (Nature). The Samkhya philosophy tries to establish some relationship between Purusha and Prakrti for explaining the creation of the universe. Purusha is ever pure, wise and free but it becomes a subject of pain and pleasure when it identifies itself with Prakrti. Prakrti is the material cause of the universe and is composed of three gunas or qualities—sattva, rajas and tamas that correspond to light, activity and inertia respectively. The state in which the gunas are in equilibrium is called Prakrti but when disturbed the state is called Vikrti. Disturbance of the equilibrium of Prakrti produces the material world, including the mind, which is supposed to be the finest form of material energy.

The relation between Purusha and Prakriti may be compared to that between a magnet and a piece of iron. Purusha itself does not come into contact with Prakriti. But it influences Prakriti. Thus, the Prakriti is prompted to produce. As the gunas undergo more and more changes, Prakriti goes on differentiating into numerous, various world-objects. This is what is termed as Evolution.

Evolution is followed by dissolution. In dissolution the physical existence, all the worldly objects mingle back into Prakriti.

(B) YOGA PHILOSOPHY — Patanjali was the proponent of the Yoga system. Patanjali propagated his philosophy of Yoga in his great work—Yoga-Sutra. Yoga adopts a single term, Chitta. Chitta is considered as being composed of intellect, ego and mind. Yoga is a self-disciplining process of concentration and meditation. Such a yogic practice leads one to higher states of consciousness. This helps one in acquiring direct knowledge and the result is Self-Realization. Patanjali lays emphasis on the complete control and mastery of chitta. He proposes of certain physical and mental exercises. They form the basis of Ashtanga-Yoga. Ashtanga-Yoga comprises of eight anga (steps)—Yama, Niyama, Asana, Pranayama, Pratyahara, Dharana, Dhyana and Samadhi.

1. Yama means restraint. One must turn to ethics by refraining himself from immoral activities. This is the first step towards self-discipline.
2. Niyama means observance. It refers to the cultivation of values and virtues in life.

These two angas protect the aspirant from irresistible temptations and desires and offer a protection from the distractions.

3. Asana means posture of the body. A steady but comfortable posture is essential for Yoga.

4. Pranayama is concerned with the control of breath. The cycles of inspiration, kumbhaka and expiration have to be carefully monitored.
- Asana and Pranayama prepares the physical body for the Yogic practices. Both these ~~anga~~ enhances the steadiness of the body and mind.
5. Pratyahara is concerned with the withdrawal of the sense. Pratyahara helps to detach the sense organs from the objects of the world. The isolation from the world objects facilitates the concentration of the mind on any particular object.
6. Dharana is concerned with the concentration. It is concerned with concentrating the chitta on a single object. The subject is focusing on an object. If the mind diverts to some other object, it has to be fixed again on the chosen object of concentration.
7. Dhyana is concerned with contemplation. In this stage, the aspirant can keep the mind steady on the object chosen for contemplation. The mind is focused without interruptions and there is unidirectional flow of chitta.
8. Samadhi is the ultimate stage of Yogic practice. Now all self-awareness of the mind disappears. Human consciousness becomes one with cosmic consciousness. Samadhi is usually referred to as the state of enlightenment.

(C) VAISHESHIKA PHILOSOPHY — It was expounded by sage 'Kanada'.

The word Vaisheshika is derived from Vishesa which means distinction or distinguishing feature. This is a system of physics and metaphysics which classifies all objects of experience into seven categories, and postulates that all objects in the physical universe are reducible to a finite number of atoms. Seven categories are —

1. Dravya (Substance)
2. Guna (Distinct quality)
3. Karma (Action/activities)
4. Samanya (Generalist traits/Universal)

5. Vishesha (Uniqueness/specialty)
6. Samavaya (Inherence/inter-relatedness)
7. Abhaava (Non-existence/absence)

Vaisheshika thinkers believe that all objects of the universe are composed of five elements - earth, water, air, fire and aakash. They believe that God is the guiding principle. The living beings were rewarded or punished according to the law of Karma, based on actions of merit and demerit. Creation and destruction of universe was a cyclic process and took place in agreement with the wishes of God.

(3) Nyaya

- The Nyaya school, or the school of analysis, is based on the **Nyaya Sutras**, written by **Gautama Muni** in the 2nd Century B.C.
- Its methodology is based on a **system of logic** that has subsequently been adopted by the majority of the Indian schools.
- According to it, **salvation and release from suffering can be attained through the acquisition of knowledge**. The veracity of a proposition or statement can be tested through **perception, inference, comparison and testimony**. An example of how they used logic is given below:
 - There is fire in the mountain
 - because it emits smoke;
 - whatever emits smoke contains fire such as the hearth.
- It holds that human suffering results from mistakes/defects produced by activity under wrong knowledge (notions and ignorance).
- The stress laid on the use of logic influenced Indian scholars who took to systematic thinking and reasoning.
- Nyaya school shares some of its methodology and human suffering foundations with Buddhism; however, a key difference between the two is that Buddhism believes that there is neither a soul nor self; Nyaya school like other schools of Hinduism believes that **there is a soul and self**, with liberation (moksha) as a state of removal of ignorance

(5) Purva Mimamsa or Minamsa

- This system was propagated by sage **Jaimini**, a disciple of Veda Vyasa.
- Mimamsa literally means the **art of reasoning and interpretation**.
 - However, reasoning was used to provide justifications for various **Vedic rituals**, and the **attainment of salvation** was made dependent on their performance.
- The main objective of the Purva Mimamsa school is to **interpret and establish the authority of the Vedas**.
 - It requires unquestionable faith in the Vedas and the regular performance of the Vedic fire-sacrifices to sustain all the activity of the universe.
 - According to the Mimamsa school, the **Vedas contain the eternal truth**.
- The principal object of this philosophy was to acquire **heaven and salvation**.
 - It says that the essence of the *Vedas* is *dharma*.
 - By the execution of *dharma* one earns merit which leads one to heaven after death.
 - If one does not follow one's *dharma* or prescribed duties, then one incurs sin and as a consequence suffers in hell.
 - A person will enjoy the bliss of heaven so long as his **accumulated** acts of virtue last.
 - When his accumulated virtues are exhausted, he will return to earth, but if he attains **salvation** he will be completely free from the cycle of birth and death in the world.
 - In order to attain **salvation**, the Mimamsa school strongly recommended the **performance of Vedic sacrifices**, which needed the services of priests and legitimized the social distance between the various varnas.
 - Through the propagation of the Mimamsa philosophy, the brahmanas sought to **maintain their ritual authority and preserve the social hierarchy** based on Brahmanism.

(6) Uttara Mimamsa or Vedanta

- The Vedanta, or Uttara Mimamsa, school concentrates on the philosophical teachings of the Upanishads (mystic or spiritual contemplations within the Vedas), rather than the Brahmanas (instructions for ritual and sacrifice). The Vedanta focus on meditation, self-discipline and spiritual connectivity, more than traditional ritualism.
- Vedanta means the **end of the Veda**.
- It refutes the conclusion of Purva Mimasa and states that the essential teaching of the Vedas is to realize **Brahman**, the Absolute Truth, and not the dharma in the form of injunctions.
- The **Brahmasutra of Badarayana** compiled in the second century BC formed its basic text.
- Later, two famous commentaries were written on it, one by **Shankara** in the ninth century and the other by **Ramanuja** in the twelfth.
 - Shankara considers **brahma to be without any attributes**, but Ramanuja's brahma had attributes.
 - Shankara considered knowledge or **jnana** to be the chief means of salvation, but **Ramanuja's** road to salvation lay in practising **devotion/loving faith**.
- Vedanta philosophy is **traced to the earlier Upanishads**.
 - According to it, **brahma** is the reality and everything else is unreal (**maya**).
 - The self (soul) or **atma** coincides with brahma.
 - Therefore, if a person acquires the knowledge of the self (atma), he acquires the knowledge of brahma, and thus attains salvation.
 - Both brahma and atma are eternal and indestructible.
 - Such a view promotes the **idea of stability and unchangeability**. What is true spiritually could also be true of the social and material situation in which a person is placed.

- The **theory of karma** came to be linked to Vedanta philosophy.
 - It means that in his present birth, a person has to bear the consequences of his actions performed in his previous birth.
 - Belief in rebirth or punarjanma becomes an important element not only in the Vedanta system but also in several other systems of Hindu philosophy. It implies that people suffer not because of social or worldly causes but because of causes which they neither know nor which they can control.
- Vedanta is widely accepted as the apex of all six systems because it deals exclusively with the Absolute Truth and explains the Reality most consistently.
- Due to the rather cryptic and poetic nature of the Vedanta sutras, the school separated into six sub-schools, each interpreting the texts in its own way and producing its own series of sub-commentaries:
 - **Advaita** (the best-known, which holds that the soul and Brahman are one and the same),
 - **Visishtadvaita** (which teaches that the Supreme Being has a definite form, name – Vishnu – and attributes),
 - **Dvaita** (which espouses a belief in three separate realities: Vishnu, and eternal soul and matter),
 - **Dvaitadvaita** (which holds that Brahman exists independently, while soul and matter are dependent),
 - **Shuddhadvaita** (which believes that Krishna is the absolute form of Brahman),
 - **Acintya Bheda Abheda** (which combines monism and dualism by stating that the soul is both distinct and non-distinct from Krishna, or God).

Jagadguru Adi Shankaracharya

- Adi Shankaracharya was an Indian philosopher who consolidated the doctrine of **Advaita Vedanta**.
- **Birth:** The Sringeri records state that Shankara was born in the 14th year of the reign of Vikramaditya (7th Century BC), but it is unclear. Shankara was born in the southern Indian state of Kerala, according to the oldest biographies, in a village named Kaladi.
- In the 8th century, Jagadguru Adi Shankaracharya integrated diverse thoughts and practices through his philosophy of Advaita Vedanta. Shankaracharya's works in Sanskrit discuss the unity of the **Ātman and Nirguna Brahman** "brahman without attributes".
- He wrote many commentaries on Brahma Sutras, Principal Upanishads and Bhagavad Gita.
- He toured all the Indian Subcontinent to propagate his philosophy through discourses and debates with other thinkers.
- He established the **importance of monastic life** as sanctioned in the Upanishads and Brahma Sutra, in a time when the Mīmāṃsā school established strict ritualism and ridiculed monasticism.
- He established **four major mathas** in different regions of India - Joshimath, Dwarka, Puri, Sringeri. He established them to propagate the philosophy of advaita vedanta and to promulgate the concept of Sanatana dharma.
- Adi Sankara is believed to have **died aged 32**, at Kedarnath in the northern Indian state of Uttarakhand.

His works

- His works are the foundation of Advaita Vedanta school of Hinduism, and his doctrine. Shankaracharya is most known for his systematic reviews and commentaries (Bhasyas) on ancient Indian texts. His masterpiece of commentary is the Brahma Sutra Bhasya (literally, commentary on Brahma Sutra), a fundamental text of the Vedanta school of Hinduism. His commentaries on ten Mukhya (principal) Upanishads are also considered authentic by scholars. Other authentic works of Shankara include commentaries on the Bhagavad Gita.

Concept of Advaita, Non-duality philosophy

Advaita Vedānta is a school of Hindu philosophy, and is a classic system of spiritual realization in Indian tradition. The term **Advaita** refers to the idea that Brahman alone is ultimately real, the phenomenal transient world is an illusory appearance (maya) of Brahman, and the true self, atman, is not different from Brahman. Originally known as Puruṣavāda and as māyāvāda, the followers of this school are known as Advaita Vedantins.

BHAKTI MOVEMENT

The Bhakti movement was a nationwide mass movement. This movement contributed to reduce the mutual bitterness and struggle of Hindu and Muslim religion. It is said that the rise of Sufism was actually a product of this religious movement of Hindus. The preachers and reformers of this movement aroused consciousness in India and created a new wave of progressive ideas. It gave a direction to Indian culture and society. This movement stirred human sentiments, while strengthening the individualist ideology, in which direct contact with God through devotion was considered necessary. Special emphasis was laid on salvation in devotion and renunciation in enjoyment, caste-system and establishment of classless egalitarian society.

Reasons for the Bhakti movement -

The first major cause of the Bhakti movement was the predominance of bigotry, polytheism and rituals in Hinduism. The second reason for this movement was the coming of the Sufi saints and other Hindu saints and Mahatmas into contact with each other and avoiding the defects of bigotry by them. The third major reason for this movement was to show the straightforward path of devotion in place of Vedic complex rituals of Hinduism. The fourth reason was to create a sense of social, religious equality and tolerance in the minds of the people. God and man are one, this was its basic principle.

Objectives of Bhakti Movement:

This movement was born and developed to remove the many flaws hidden under the veil of external pomp, hypocrisy and polytheism prevalent in Hinduism. Similarly, in Hinduism, there were many laws of worship, fasting, rituals in Hinduism, which were difficult. This movement worked to simplify them. Its main objective is to remove the discrimination prevalent in Hinduism, to create a sense of equality, to get rid of worldly bonds for attaining salvation.

Head of Devotional Movement:

Among the leading Saints and reformers of the Bhakti movement were Swami Ramanujacharya, Swami Ramanand, Nibankacharya, Vallabhacharya, Chaitanya Mahaprabhu, Kabir, Guru Nanakji, Namdev, Meerabai, Raidas, Tulsidas etc.

Swami Ramanujacharya: Born in 1016 in the area called Tirukudur in the south, Keshav Bhatt Brahmin's house, Swami Raganujacharya gained knowledge of the Veda-Vedangs by staying with the abbot of Kanchi after his father's death. He rendered the specifics.

Describing the soul and the divine as slightly different, he considered Lord Vishnu as Sarveshwari and Sarvatma, those who are born in human incarnations to have mercy on man. Also stressed the

worship of Lakshmi with Vishnu. Man should only do karma; one should not expect fruit. God and salvation are possible by devotion.

Ramanamnvadya: Swami Ramanand was also born in a Brahmin family in the south. Lord considered Vishnu his favourite. He was a staunch opponent of caste practice. He described devotion as the only means of salvation. Kabir among his major disciples, Raidas, Narhari, Keg, Sukhanand.

Madhavacharya: He had passed through the world since childhood. He was a worshiper of Vishnu. According to his theory, devotion arises only from knowledge. The ultimate goal of man is to "darshan".

Nibankacharya: was born in Nibampur, located in the Bellary district of Madras. He has specialized dualism, coordinating dualism and monotheism adopted the middle path. He considered Krishna to be the incarnation of God. Following the teachings of Srimad Bhagwat and Bhagavad Gita, he considered the attainment of salvation. He made Leela Tattva the major part of the Vaishnava sect

Ballabhacharya: Vallabhacharya Krishna was the nobleman of the Bhakti Branch. He travelled throughout the country and strongly preached his teachings and ideas. He insisted on adopting the path of God-devotion by abandoning the worldly fascination. He adopted the Siddhiramarg's Siddhanta and in Lord Krishna Educated to be isolated

Shaivacharya: Like the lonely sons of Vaishnava devotees, the Nayanar devotees were uninterrupted among the Shaiva devotees. Just like, Lavar. Devotees have considered Lord Vishnu to be omnidirectional, in the same way Nayanar Santhas considered Lord Shiva, in his vision Shiva is prevalent in the whole creation, in consciousness, in the universe, he is the eternal and true form. The Shaivas have told the five processes of creation: 1. Creation of creation, 2. observance of creation, 3. Destruction of creation, 4. Attachment to the creature and, 5. Liberation of Jeeva by Shiva's grace

Shri Chaitanya Mahaprabhu: Born in Bengal, Chaitanya Mahaprabhu took control of physical life by doing grihatyagya at the age of 25. He spent his entire life in Hari-bhakti. Walking in India for 6 years, he preached Krishna devotion. One of his disciples was untouchable. Embracing this untouchable disciple, he said: "Haridas, this body of yours is my own, your body is like a temple with the feeling of love and surrender. Chaitanya Mahaprabhu put more force on purification by opposing external odors and false rituals. He said: "By sacrificing his personal pleasures to every person, your

life, The body and soul should be dedicated to God. Day by night, one should be immersed in the beauty of God. "

Sant Kabir: Kabirdas Nirvadriya was the Gyanamargi Sana and Sas-Reforming poet of Kavidhara. Niru and Neema were Ramanandji, the Guru of the Palit-nurtured Kabirdasji, here in Julhe Dampati. Kabirdasji was illiterate, However, life-darshan and their religion could not be stayed in front of the whole knowledge. Kabirdasji did the religious official rituals prevailing in the then times, strongly opposed the laws of worship

There were also satirists on religious stereotypes prevalent in Muslim religion, keeping fasting and abetting. Kabirdasji fiercely reprimanded the contractors of Hindu and Muslim religion. He told the public the simple path of godly devotion and religion

Kabirdasji called God omnipresent, told the soul and the divine the same. Accepting God as demerit, he also opposed idolatry, garland, pilgrimage and mustache shaving etc

Kabir in his bold and clear voice gave importance to religious co-ordination, indigestion, good faith, purity of conduct, renunciation of Maya-moh, Gura glory, name remembrance, uniformity of soul and divine and non-violence. All his words are stored by his disciples in "Bijak"

Gurunanak Devji: Born in a Khatri family in 1469 in Talwandi village of Lahore, Gurunanak Devji is considered the founder of Six Sampradaya. He was a philanthropist and Dani temperament since childhood. They were absorbed in devotion by renouncing worldly life and false stories. He emphasized Hindu-Muslim unity. The coordinated ideal of Hindu and Six religions is found in the Nanak cult

Like Mahatma Kabir, he emphasized purification by treating everyone as equal. He said: "To remain holy in the midst of the desecration of the world, everyone has the same religion. He preached to the Muslims that: Build a mosque of kindness, Read the prayers of honesty, consider humility as circumcision as a beauty, believe virtue, Only then will you become a true Muslim. "

Namdev: Born in Maharashtra in the 13th century, this saint condemned ethnic discrimination by emphasizing religious unity. Adopting the Nath Panth, the ubiquitous Nirguna emphasized the worship of Brahma.

He also made such an impact of his devotion on Muslims that many Muslims became his disciples. He said that: 'There is neither a temple nor a mosque for devotion.'

Gyanadeva: Born in Panderpur, Maharashtra in the late 13th century, Namdevji was a worshiper of Vishnu. He worshiped Krishna Vittal Swami. He used to be engaged in Sankirtana. He was a monotheist. He wrote Danyaswari in the public language Marathi. Of knowledge devotion While coordinating handsomely, he said that through enlightenment, the true nature of God should be devoutly contemplated and observed. Saguna Bhakti is the only way to attain God

Sant Raidas: Sant Raidas was a disciple of Swami Ramanand. He was a Vaishnava pantheon. Born in the lower total, Sant Raidas suffered a severe insult to caste discrimination and neglect. His homogeneous followers converted into a separate cult. He also purified, Human equality, Emphasized religious ordination

Surdas, Tulsidas v Meerabai: Surdas and Meerabai expressed their exclusive devotion and dedication to Krishna, then Tulsidas expressed his uninteresting attitude towards Rama and delivered his ideal character saga to the public through Ramacharitmanas.

Impact of Bhakti movement:

The Bhakti movement had the most impact in the social sphere, which emphasized the equality of human beings while removing caste discrimination. Formulated Hindu-Muslim unity. Increased respect for lower class.

Wanted to remove social evils. Karmakand spread by Brahmins in the religious sphere, Reduced external believers and beliefs. Enhanced the importance of Guru. Nationality from a political point of view: got strength. Unique coordination and awe-inspired sentiment developed between Hindus and Muslims, Due to which they started being natamastak in each other's worships, religious and social parochialism took away a bit

Epilogue:

In this way, it is clear that the Bhakti movement was the revolutionary movement of the then time. The Santa and Mahatmas of that era gave their religious views, Principles, and sermons not only taught the general public the lesson of social and religious unity, but He also showed the true path of God attainment and religion

From the time to the present day, the ideology and ideal of those saints has demonstrated the path of the people. The true followers of those saints and Mahatmas are still following their path and making their lives meaningful and fulfilling, and human religion are promoting .

SUFI MOVEMENT

Just as the Bhakti-movement started among the Hindus in medieval India, in the same way Sufism emerged on the basis of **love-devotion** among Muslims. There are various opinions among scholars on the subject from where the word Sufi originated. Some scholars think that the word originated from the **word Safa**. **Safa** means **sacred**. Among the Muslims, **the saints who lived a life of purity and sacrifice were called Sufis**. There is also an idea that the **word Sufi originated from Sufa**, which means **wool**. After Muhammad Sahib, saints who used to preach their views by wearing woolen clothes, they were called Sufis. Some scholars believe that the **word Sufi originated from the Greek word Sophia**, which means **knowledge**.

Sufis are those who are concerned with the simplicity, purity, equality and generosity of Islam. Sufis have two main streams related to Allah and the world.

1. **Vajudia** (non-existent stream) - Those who existed in the Indian context were **more liberal**, had a greater inclination towards mysticism, and kept a distance towards radical Islam, so they did not promote Islam, most of the Sufis of the Sultanate period were of this ideology.
2. **Saudia** - On the contrary, the Saudia stream was much closer to orthodox Islam, in which there was not so much emphasis on mysticism but on the propagation of Islam.

Life and principles of Sufi saints-

The residence of Sufis is called '**Khankah**'. The spiritual area free from state control is called '**Vilayat**' **in Sufi terminology**. The successor of a **Sufi saint** was called **Vali**.

Sufi saints lived a life of simplicity and purity. They voluntarily accepted poverty. They considered personal property as a hindrance to spiritual growth. Their habitats were usually made of mud. Although many of these saints had married, they had not left a life of simplicity. On the sultan's behalf, these saints were proposed to be given both rank and wealth. These Sufies did not accept any title for themselves, nor did they take any stipend. The public voluntarily donated them, they used to live in them. **These saints used to fast for suppression of physical desires**. Their clothes were simple. Generally, they preferred to live in poverty by wearing torn and old clothes. Sufi saints believed in purity of mind. He believed that to achieve liberation (Nizad), the mind of man should be very pure, because God resides in the pure mind. They considered that it is necessary **to eradicate ego** for the attainment of the God because a person living in ego is not worthy of seeing God. The Chishti saints were of liberal views. Many of their customs were similar to those of Hindus. His main principles were love for God and service to man. He believed in the principle of Adaitvaad (monotheism). Due to this many Hindus became his devotees. The simplicity and simple manner of living of these saints influences the Hindus greatly. These saints considered the service of man is higher than all devotion. They considered that ultimate duty of human being is to serve the sad and the poor people. These

saints did not believe in personal property and considered keeping property as a hindrance to the attainment of God.

Sufism in India

The advent of Sufism in India is said to be in the eleventh and twelfth centuries. One of the early Sufis of eminence, who settled in India, was Al-Hujwari who died in 1089, popularly known as Data Ganj Baksh. The Sufis came to India via Afghanistan on their own free will. Their emphasis upon a pure life, devotional love and service to humanity made them popular and earned them a place of honour in Indian society.

Different schools of Sufism

Sufism later got divided into different Silsilahs (sects). There are differences regarding the definite number of these sects. Their number is believed to be up to 175. Abul Fazl mentions 14 silsilahs in Ain. Four major sects in India became more famous. They are Chishti, Suharavardi, Qadri and Naqshbandi.

Main Silsilahs & Introduction

Sufi is an Arabic language word which means matif (Chatai). Those who worshiped God by sitting in a row on a mat were called Sufi saints. In a broad sense, Sufi was a class of Muslim thinkers who lived a simple life and gave prominence to self-sacrifice, philanthropy and penance.

1. **The Chishti Silsilah** - The Chishti Silsilah was founded in a village called Khawaja Chishti. In India, the Chishti Silsilah was founded by Khawaja Moinuddin Chishti who came to India around 1192. He made Ajmer the main centre for his teaching. He believed that serving mankind was the best form of devotion and therefore he worked amongst the downtrodden. He died in Ajmer in 1236.
2. **The Suhrawardi Silsilah** - This Silsilah was founded by Sheikh Shahabuddin Suhrawardi. It was established in India by Sheikh Bahauddin Zakariya. He set up a leading khanqah in Multan, which was visited by rulers, high government officials and rich merchants. The Suhrawardi Silsilah was firmly established in Punjab and Sind.
3. **Qadiri Silsilah** - The originator of the Qadiri sect was Sheikh Abdul Qadir Jilani (1077–1166 AD) of Baghdad. In India, this community was propagated by Makhdoom Muhammad Jilani and Shah Niamatullah. In 1482 AD, Syed Bandgi Muhammad made Sindh the center of propaganda for this sect. Later, this community spread to Kashmir, Punjab, Bengal and Bihar. The followers of this sect were opposed to music.

4. Naqshbandi Silsilah - Khwaja Wahaldin Naqshband of Turkistan was the originator of this sect. This community came to India in the 16th century by Khwaja Muhammad Shaki Gillah Vairang. The saints of this sect opposed the bigotry of Islam. The saints opposed religious fervor and preached to live a simple truthful life.

UNIT IV

Science, Management and Indian Knowledge System

Astronomy

Astronomy made great progress in ancient India. The movement of planets came to be emphasized and closely observed. The Rigveda spoke of a year of 360 days divided into 12 equal parts and used a five-year Yug or Era to reconcile the lunar and Solar years. The Yajur Veda considered a lunar year of 354 days and a solar year of 365 days and divided the year into 6 ritus or seasons of two months each.

Jyotish Vedanga texts established systematic categories in astronomy but the more basic problem was handled by **Aryabhatta** (499 AD). His **Aryabhattiya** is a concise text containing 121 verses. It contains separate sections on astronomical definitions, methods of determining the true position of the planets, description of the movement of the sun and the moon and the calculation of the eclipses. The reason he gave for eclipse was that the earth was a sphere and rotated on its axis and when the shadow of the earth fell on the moon, it caused Lunar eclipse and when the shadow of the moon fell on the earth, it caused Solar eclipse. On the contrary, the orthodox theory explained it as a process where the demon swallowed the planet. All these observations have been described by **Varahamihira** in **Panch Siddhantika** which gives the summary of five schools of astronomy present in his time. **Aryabhatta** deviated from **Vedic** astronomy and gave it a scientific outlook which became a guideline for later astronomers. Astrology and horoscope were studied in ancient India.

Chemistry

The Indus valley civilization was the earliest society, which had developed and elaborate urban system. they also had the means of mass production of pottery, houses of baked bricks and the script of their own. So, the early chemistry in India begins from here.

Glass making, Pottery, Jewellery making, dyeing of clothes and tanning of leather etc. were the major chemical arts and crafts in the later periods. as a result of this expanded activity, the alchemical knowledge increased. Following where the major chemical products that contributed to the development of chemistry in India -

1. Glass - There is ample evidence to suggest that ancient India glass making was quite widespread and high degree of perfection was achieved in this craft. There was a traditional glass factory at Kopia in Basti district of Uttar Pradesh. Glass slag was found at Kolhapur, Nevasa, Paunar and Maheshwar. Glass furnaces of late mediaeval period were found at Mysore.

2. Paper - The process of paper making was simple and more or less similar in all parts of the country. The main centres of paper making in medieval India were Sialkot, Zafrabad Murshidabad, Ahmedabad, Mysore etc.
3. Soap - For washing clothes ancient Indian used certain plants and their fruit like the soap nuts of Ritha and Sikakai. Fruits like Sraphala and Sarsapa were also used to wash different kinds of clothes.
4. Dyeing - A number of classical texts like Atharva Veda (1000 BC) mentioned some dye stuffs. Dyes were extracted from inorganic substances by repeatedly soaking and mixing them in water and allowing the materials to settle. Then the solution was taken out and spread on a pot and evaporated to get the dry dye.
5. Cosmetics and Perfumes - A large number of references to cosmetics and perfumes in Sanskrit literature were found like in Brhatsamhita of Varahamihira. Cosmetics and Perfumes making were mainly practised for the purpose of worship, sale and sensual pleasure.
6. Ink - An ink pot was unearthed during the excavations at Taxila which suggests that it was known and used in India from 4th century BC.
7. Alcoholic liquors – Somarasa, which was mentioned in Vedas was probably the earliest evidence of the use of intoxicants in India. Kautilya's Arthashastra also lists a variety of liquors. Alcoholic liquors were classified into various categories depending upon their applications in alchemical operations.

Mathematics

The town planning of Harappa shows that the people possessed a good knowledge of measurement and geometry. By third century AD mathematics developed as a separate stream of study. Indian mathematics is supposed to have originated from the *Sulvasutras*. *Apastamba* in second century BC, introduced practical geometry involving acute angle, obtuse angle and right angle. This knowledge helped in the construction of fire altars where the kings offered sacrifices. The three main contributions in the field of mathematics were the notation system, the decimal system and the use of zero. The notations and the numerals were carried to the West by the Arabs. These numerals replaced the Roman numerals.

Zero was discovered in India in the second century BC. *Brahmagupta's Brahmasputa Siddhanta* is the very first book that mentioned 'zero' as a number, hence, *Brahmagupta* is considered as the man who found zero. He gave rules of using zero with other numbers. *Aryabhatta* discovered algebra and also formulated the area of a triangle, which led to the origin of Trigonometry. The *Surya Siddhanta*

is a very famous work. *Varahamihira's Brihatsamhita* of the sixth century AD is another pioneering work in the field of astronomy. His observation that the moon rotated around the earth and the earth rotated around the sun found recognition and later discoveries were based on this assertion. Mathematics and astronomy together ignited interest in time and cosmology. These discoveries in astronomy and mathematics became the cornerstones for further research and progress.

Physics

1. From the Vedic times Indians had classified the material world into five elements viz., Earth, Fire, Air, Water and Ether (Akasha).
2. Indian philosophers believed that accept akasha, all other elements were physically tangible and hence comprised of tiny particles of matter. **The last tiny particles of matter which could not be subsided further was termed as Parmanu (Atoms).**
3. The term Parmanu is suggestive of the possibility that Indian philosophers in ancient times had conceived the possibility of splitting an atom which, as we know today, is the source of atomic energy.
4. In the Vaisheshika one of the six philosophical system of ancient India, the concept of Parmanu appeared.
5. Besides, substance had 24 different qualities (gunas) including fluidity, viscosity, elasticity and gravity. Fluidity was related to water, earth and fire. Viscosity was unique to water and gravity to earth.
6. Distinctive characteristics of sound, heat, and light were also discussed, which often came close to later discoveries of Physics. Lacking mathematical instruments, they did not evolve into scientific theories

UNIT IV

Science, Management and Indian Knowledge System

Agriculture

The history of agriculture in India dates back to Indus Valley civilization and in some parts of southern India, it was found to be practiced even before the Harappans. India has one of the most extensive agricultural lands in the world. India's monsoon is nature's abundant irrigating system. India is also blessed with a large network of perennial rivers that over ages have created vast stretches of highly productive soil. India has been an agricultural economy and civilization and has evolved a long, rich and diverse tradition of agricultural practices. In the medieval period, the pattern of agricultural practices was more or less the same as that in early ancient India. Some important changes were brought about by the foreigners such as the introduction of new crops, trees and horticultural plants. The principal crops were wheat, rice, barley, millets, pulses, oil seeds, cotton and sugarcane. Tobacco, chillies, potato, guava, custard apple, cashew and pineapple were introduced in India during 16th and 17th centuries. Improved horticultural methods were adopted with great success. In the field of irrigation, wells, tanks, canal and rahats were used to lift water with the help of oxen, which continued to be the means of irrigation. In the medieval period the system of land measurement and land classification, beneficial both to the rulers and to the tillers were introduced.

Geography

The constant interaction between man and nature forced people to study geography. Though the people were clear about their own physical geography and also the Western countries, they were unaware of their position on the earth and the distances with other countries. Indians also contributed to shipbuilding. In the ancient period, voyages and navigation was not a familiar foray for the Indians. However, Lothal, a site in Gujarat has the remains of a dockyard proving that trade flourished in those days by sea. In the early medieval period with the development of the concept of *tirtha* and *tirtha yatra*, a vast mass of geographical information was accumulated. They were finally compiled as parts of *Puranas*.

Metallurgy

Metallurgy may be defined as the extraction, purification, glowing and application of metals. For over 7000 years, India has had a high tradition of metallurgical skills. The glazed potteries and bronze and copper artefacts found in the Indus valley excavations point towards a highly developed metallurgy. By the first century AD, mass production of metals like iron, copper, silver, gold and of alloys like

brass and bronze were taking place. Metal artefacts produced by the Harappans were arrowheads, axes, chisels, sickles, blades, needles, hooks and vessels such as jars, pots and pans. Many bronze figurines have been unearthed from Harappan sites. These figurines were cast by the lost wax process. Harappans also used gold and silver to produce a wide variety of ornaments such as pendants, bangles, beads, rings or necklace parts. The Ganges civilization which emerged in the first millennium BC belong to the iron age. Recent excavations in central parts of the Ganges valley and in the Eastern Vindhya hills have shown that iron was produced there possibly as early as in 1800 BC. Its use appears to have become widespread from about 1000 BC. India was major innovator in the field, producing two highly advanced types of iron. The first, wootz steel, produced in South India from about 300 BC, was iron carburized under controlled conditions. The second advance iron is the one used in the famous 1600-year-old Delhi iron pillar. It is indicative of the high quality of alloying that was being done. Indian metallurgists were familiar several other metals, of which zinc deserve a special mention. Pure zinc could be produced only after a sophisticated downward distillation technique in which the vapour was captured and condensed in a lower container.

Biology

The bulk of the Ayurvedic medicines belong to the plant kingdom. All the Ayurvedic text deal with botanical aspects, mainly the identification and categorization of plants as source of drugs. The Charaka Samita has a chapter dealing with the classification of plants. The Susruta Samita also deals with several aspects of botany such as morphology and taxonomy. Susruta also provide a classification of plants on the basis of medicinal properties.

Plants in Vedas - The most celebrated plants that find frequent mention in the Rig Veda and later Samhitaa is the Soma plant. The second most mentioned plant was Peepal for the Asvattha during the Vedic period. The Vedic Indians knew about many flowers bearing and fruit bearing plants. Parasara's Vrksayurveda is supposed to be the most ancient work in actual botany to have been composed during first century BC and first century AD.

Plant Pathology - Many references to plant diseases and their treatment are also available in the Vedic literature. Vinaya, the famous Buddhist text describe the blight and mildew diseases. Sukraniti gives a detail account of danger to grains from various agents such as fire, snow, worm, insect etc. Gunaratna observes that plants are affected by diseases, displacement or dislocation of flowers, fruits, leaves and barks in the same way as the human body suffers from jaundice, dropsy, emaciation etc., and respond to treatment like human bodies.

Germination - The technical term used for seed is vija. Germination of seed is called ankurodbheda. According to Susruta, proper season, good soil requisite supply of water and good seeds are required for germination of the seed.

Hamsadeva compiled *Mrga-pasi-sastra* in the thirteenth century which gives a general, account of some of the beasts and birds of hunting. The medieval rulers as warriors and hunters, kept animals such as horses, dogs, cheetahs and falcons. Akbar showed special interest in producing good breeds of domestic animals, elephants and horses. Jahangir, in his *Tuzuk-i-Jahangiri*, described about thirty-six species of animals. As a naturalist, Jahangir was interested in the study of plants and his court artists in their floral portraiture describe some fifty-seven plants.

Medicine

Diseases, cure and medicines were mentioned for the first time in the Atharva Veda. Fever, cough, consumption, diarrhoea, dropsy, sores, leprosy and seizure are the diseases mentioned. In Ancient India, Medical Science were highly developed as it has the indigenous system of medicine called Ayurveda Which literally means the science of good health and longevity of life. Ayurveda with the help of herbal medicine aims at removing the cause of diverse by striking at the roots. It is the oldest medical system.

From 600 BC began the period of rational sciences. Takshila and Varanasi emerged as centres of medicine and learning. Charak, Madhava, Vaghbhata and Jeevak were noted Ayurvedic practitioner of that time. The two important texts in this field are Charaksamhita by Charak and Sushrutsamhita by Sushruta. Their work was reached as far as China and Central Asia through translations in various languages. The plants and herbs used for medicinal purposes have been mentioned in Charaksamhita. Surgery came to be mentioned as a separate stream around 4th century AD. Sushruta was a pioneer of this discipline. He considered surgery as the highest division of the healing arts and least liable to fallacy. He mentions 121 surgical instruments. In Susruta Samhita over 1100 diseases were mentioned with 760 plants are described to provide remedy. All parts of the plant roots, barks, flowers, leaves etc. were used. He mentioned the process of preserving the dead body for the purpose of study. He was greatest contribution in the field of Rhinoplasty (Plastic Surgery) and Ophthalmic Surgery (Removal of Cataracts). Along with this he also mentions the methods of operations, bone setting, cataract and so on. Stress was laid on diet (e.g., salt free diet for nephrites). Both the Charaksamhita and the Sushrutsamhita became the predecessors of the development of Indian medicine in the later centuries.

UNIT IV

Science, Management and Indian Knowledge System

Harappan Technology of Ancient India

When we deal with humanity's early stages, the word 'Technology' applies to any made modification of the natural environment from a stone tool to a woven piece of clothing or a construction.

One mainstay of the Indus or Harappan civilization was agriculture. Along with it, ceramic technology developed and produced fine fired bricks as well as pots.

POTS - The pots were used to carry water, store seeds and grains and to cook food. Harappans produced wheel-turned pots in various shapes and sizes, some of them glazed or painted. Their pottery was generally covered with red slip. On the pots white floral, animal or geometric designs were painted in black. The black pigment was the result of mixing iron oxide with black manganese.

BRICKS – Harappan fired bricks had proportions of 1x2x4 (width equals two heights, length equals two widths). There was a practical reason for this proportion to make stronger walls with the least quantity of bricks. Along with baked or mud bricks, stone was also used on a huge scale as a building material. Harappan cities generally followed the grid plan and made a sanitation system that collected used waters from individual bathrooms into municipal drains.

BEAD-MAKING - Harappans craftsman took bead-making to a different level and perfected techniques of polishing, colouring, glazing, drilling and bleaching. Their favourite semiprecious stones were carnelian, agate and jasper. The long-perforated carnelian beads were highly prized in royal families of Mesopotamia; their length-wise drilling with special drill bits represented a technological feat.

OTHER CRAFTS - Other crafts include stone and ivory carving, carpet making and inlaid wood work. Harappans also manufacturer bangles from gold, bronze, conch-shell and terracottas. Weavers used wheel-spun thread like cotton and silk.

Textile technology in India

The Vedas refer to various types of garments as well as fabrics such as wool, silk and also to weaving and looms. We get some information on weaving skills from Buddhist literature. The Ajanta paintings are rich source of information on clothes worn some 2000 years ago and on the techniques of weaving including different dyes. By the time trade with the Roman Empire reached its peak; India was a major exporter of textiles especially cotton and silk. India exported cotton to China, silk to Indonesia

and all the way to the far East. Until the colonial era, textile production was one of the chief sources of India's wealth. Some of India specialties in the field of textile have been –

Muslin – This thin, loosely woven cotton fabric is highly suitable for hot climate. It was introduced in Europe from Bengal.

Calico - It is plain-woven textile made from unbleached cotton; it was originally from Kozhikode or Calicut (Kerala).

Chintz – It is a form of calico printed with floral and other colour pattern.

India also produced large quantities of very useful fabrics from fibres such as hemp, flax or linen and jute. Two important technologies associated with textile are weaving technology and dying technology. Weaving technology saw the development of complex looms, with different regional characteristics. Dyes were extracted from both vegetal and mineral sources; blue usually from indigo, red from various plants such as madder, yellow from turmeric, pomegranate rind or mango bark and black from iron acetate.

Writing Technology in India

Traditionally, in India the manuscripts were written on materials such as birch bark and palm leaves. Birch bark was mainly used for north Indian scripts and the writing was done with ink made of finely ground charcoal powder in a medium of gum or soot from oil lamps. With palm leaves, a sharp point was used to tear the leaf's surface film; it would then be smeared with a paste of charcoal powder mixed in oil, and wiped off, leaving the charcoal to adhere to the incised characters. In both cases, considerable skills were developed to preserve manuscripts from insects and fungi. The art of paper making was introduced into India by the 11th century, perhaps from China through Nepal. The earliest extent Indian paper manuscripts are datable to 1105 CE; it was made from the fibres of a mountain plant. By the later half of the 15th century, Kashmir was producing paper of attractive quality from the pulps of raga and hemp, with lime and soda added to whiten the pulp. Sialkot, Zafrabad, Patna, Murshidabad, Ahmedabad, Aurangabad and Mysore were among the well-known centres of paper production. Several Europeans visitors from the 15th to 18th century testify that Indian paper was of high quality.

UNIT IV

Science, Management and Indian Knowledge System

Pyrotechnics in India

Pyrotechnic is the science of using materials capable of undergoing self-sustained exothermic chemical reactions for the production of heat, light, gas, smoke and/or sound. The use of firecrackers is not new to India. While they originated in China, the crackers soon made their way into India through trade and military contact. The earliest evidence we have of firecrackers in India dates back to the Mughal times. Some historians have pointed out that the knowledge of materials used to make firecrackers existed in India as back as 300 BC. Historians believe that knowledge of gunpowder existed in India back in the 8th Century. Sanskrit texts such as the *Nitiprakasika of Vaisampayana* which was compiled in the 8th Century mentions a similar substance. But the potential of gunpowder had not been realized during this time. Though a section of historians is of opinion that Indians were aware of the existence of saltpetre as *agnichurna* or a powder that creates fire. It is believed that Chinese pyrotechnic formulas were brought to India around 1400 AD and then modified with the use of Indian substitutes for the Chinese ones not available in India. Gunpowder became an article of warfare at the beginning of the 16th century. The Indian craftsman learned the technique from the Mughals and were able to evolve suitable explosive compositions. Fireworks and pyrotechnic shows existed as a form of royal entertainment in many medieval Indian kingdoms during festivals, events and special occasions like weddings. 16th or 17th century Sanskrit treatise contains a description of preparation of the gunpowder using saltpetre, sulphur and charcoal in different ratios. From 16th century onward, rockets too began being used in wars waged in India. The rockets consisted of a tube of soft hammered Iron tube closed at one end and strapped to a shaft of bamboo, with a sword often fitted at the other end. The iron tube contained well-packed black powder propellant. Though not very accurate, when fired they could cause damage as well as panic among the troops. The British took a few rockets to England for study, which ended up boosting rocket technology in European warfare.

Trade in ancient India

During ancient times Hindus were the masters of the sea-borne trade of Europe, Asia and Africa. Till about the beginning of the 18th century most of the Nations obtained to a large extent its supplies of fine cotton and silk fabric, spices, indigo, sugar, drugs, precious stones and many other works of art

from India in exchange of gold and silver. This traditional prosperity of India began to vanish only at the dawn of the Industrial Revolution in the west.

In industrial production ancient India was far ahead in comparison with other countries of those times. The skills of the Indians in the production of delicate woven fabrics, in the mixing of colours, the working of metals and precious stones, the preparation of essences and in all manner of technical art, has from early times enjoyed a world-wide celebrity. For instance, surgical instruments of great delicacy and accuracy were manufactured in India and it was from Indians that the art of tempering steel was learnt by other people. Factors favouring India to emerge as the number one country in trade, commerce and manufacturing activities were-

1. The Hindu mercantile community was very enterprising and known for their entrepreneurship, trustworthiness and resilience.
2. Indian goods were known for its excellence. The skilled artisans of India manufactured varieties of goods which people in other parts of the world could not find elsewhere.
3. In the art of building ocean going huge ships, ancient Hindus were far ahead of others. With the knowledge of sea routes, monsoon winds and other navigational aspects they were able to sail to distant corners of the earth with their goods.
4. Fairs were an important means for commercial activities and were held in every part of the country. Huge number of people assembled at these fairs for the purpose of exchanging merchandise as well as discussing religious and national topics.
5. The peace and prosperity that prevailed in the country gave a great impetus to inter-provincial and inter-state trade.

Infrastructure

To facilitate trade and commerce roads were constructed all over the country from east to west and from north to south. These roads were provided with mile stones and planted with trees. The river Ganga and its tributary were used for carrying goods. During the Mauryan times the Great Royal Highway more than 1600 kilometers in length connected the capital Patliputra with Taxila and the North-West Frontier. Another long road of great commercial importance ran through Kasi and Ujjain and linked the capital with the great sea-ports of Western India. Yet another road linked the capital with the port of Tamralipti. It was through this principal port in Bengal that India carried extensive trade with China, Ceylon, Java and Sumatra. Some of the important towns of trade were Arikamedu, Kaveripattanam, Madurai, Cranganore, Nagapattanam, Mahabalipuram, Calicut, Cochin, Mangalore, Tamralipti, Pataliputra, Vidisha, Ujjaini, Kausambi, Mathura, Taxila, Airole, Paithan, Surat, Lothal, Sopara, Broach, Kalyan, etc.

Trade during the Vedic times

The Rig-Veda contains several references to sea voyages undertaken for commercial and other purposes. God Varuna is credited with the knowledge of sea routes followed by ships. Later when urban culture flourished in cities like Harappa and Mohenjodaro, India had established trade and commercial relations with Sumer, Egypt and Crete. Lothal in Gujarat was one of the biggest port towns of that period with a huge dockyard constructed out of brick. In the Old Testaments, we have reference to trade between India and Syrian coast dating back to 1400 B.C. According to the chronicles of the Jews, during the reign of King Solomon (c.800.B.C.), a navy equipped by Hiram, King of Tyre, undertook a triennial voyage to the eastern countries and brought back with-it gold, silver, ivory, apes, peacocks, Almug trees, jewels and precious stones.

From 1st century AD commodities greatly in demand in Roman world from India were spices, perfumes, precious stones, muslins and cotton. All these commodities were paid for in gold and silver by the Roman traders.

During the Mauryan age

During the Mauryan reign manufacturing activity was abuzz and Greek writers refer to the manufacture of chariots, wagons, arms and agricultural implements and building of ships. Strabo mentions richly embroidered dresses in gold duly adorned with precious stones and also flowered robes made of fine muslin. The fact that one committee of the municipal board of Patliputra was entrusted with the supervision of manufactured articles in the metropolis indicates the existence of good manufacturing industries in the Mauryan period.

There were considerable number of foreign residents in Patliputra and they were in all probability were traders. Sweet fine wines, pigments, glass-vessels and costly vessels of silver were some of the articles imported in India while India exported fine silks, muslin, spices, perfumes, medicinal herbs, indigo, sandalwood, pearls, ivory, iron, steel, etc.

Gupta and later period

While the Mauryans carried on their trade mainly with the east through the Kalinga ports, the Guptas not only increased their eastern trade effectively but opened up the western sea-borne trade and this led to unprecedented economic prosperity. In Bengal, Tamralipti was the principal port, while in Tamilnadu, Kaveripattanam and Tondai were the principal ports. In the Malabar, coast Kottayam and Muziris (modern Crangnore) were the main ports through which brisk trade was carried with the Eastern Archipelago and China. The Arabs used to visit the west coast to purchase goods like teak, drugs, perfumes, shoes, black salt, spices, indigo, textiles, muslin, etc. Indian commodities were very popular in Arabian countries. Many of these Arabs settled in the west coast and the Hindu rulers

allowed them to practice their religion. Ships from China, Sindh and the Persian Gulf used to anchor at Broach and merchandise from every country was found there and was sent from there to other countries.

In the 15th century Calicut became one of the busiest ports in the west coast and merchants from South Africa, Abyssinia, and Arabia brought their merchandise to this port for distribution in India. Many ships from Pegu and Malacca on their way to Red Sea halted at Calicut and carried Indian goods for distribution to various directions. Some of the items exported were cloths, rice, iron, saltpeter, sugar and spices while pearls, copper, coral, mercury, vermillion, elephants and horses were imported.

The Trading Class

The traditional trading class in India was the Vaisyas. Later we find this profession being followed by Parsis, Banias and Marwaris in Bombay Presidency, the Lingayaths in Karnataka region, Chettis and Komatis in the Madras Presidency, Khatri in Punjab and Marwaris in Bengal and Assam. The Vaisya community was the richest being of the business class and was represented in district councils. This class contributed much to the cultural progress of the country. Some of them excavated caves and build temples while others were well versed in folklore and astrology.

India's Dominance up to Pre-colonial times

From the beginning of the historical period, India enjoyed a favourable balance of trade, thereby accumulating stocks of gold. India's trade dominance continued in later times. In Mughal times, Abul Fazal's Aine Akbari records that 40000 vessels were engaged in trade in the Indus and its tributaries of Punjab. While studying the Indian economy in the few centuries preceding British rule, economics historians have pointed out India's high trade surplus with most of her trading partners in Europe, West Asia or Africa. This was the result of efficient low-cost products such as cotton or spices, but also of well-organised communities of traders. Indian merchants generally operated as guilds, a structure that provided them with greater security, shared and reliable information and effective access to good as well as markets. India and China controlled nearly 60% of the world's GDP 2000 ago. They were the premier economic and trade powers from early times until the colonial era. The Colonial rule coincided with the steep decline in India's overseas trade dominance and overall production, as the rules of trade and industry began being dictated by the colonial master

UNIT V

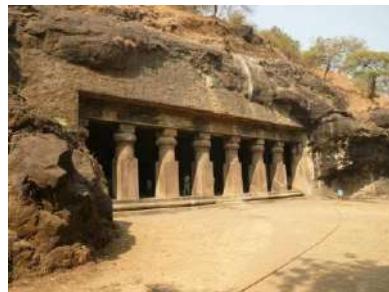
Cultural Heritage and Performing Arts

Indian Architecture

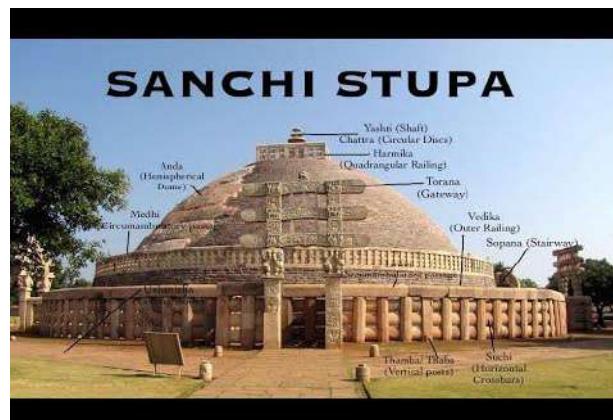
Architecture is not a modern phenomenon. It began as soon as the early cave man began to build his own shelter to live in. Indian Architecture evolved in various ages in different parts and regions of the country. Caves, Stupas, Pillars, Temples and Indo-Islamic architecture are variety of architecture found in India which is a very important part in Indian art and architecture.

Types of Architecture found in India

A. **Cave architecture** - Cave architecture is often called as Rock-cut architecture. Indian rock-cut architecture is one of the main forms of architecture seen in caves. It is the practice of creating a structure by carving it out of solid natural rock. The earliest caves were natural caves used by people for a variety of purposes such as shrines shelters. Indian rock-cut architecture is mostly religious in nature. There are more than 1500 rock-cut structures in India. Some of the famous caves are Ajanta caves, Ellora cave, Elephanta cave etc.



B. **Stupa architecture** - A Stupa is a dome-shaped sacred burial mound of brick which was used to house Buddha's relics or to commemorate significant fact and events related to Buddhism. The term Stupa comes from Sanskrit and it means heap. Stupas are usually built on a foundation laid with blocks of stone or bricks. On this foundation, a hemispherical dome was raised. In India, Sanchi, Sarnath and Amaravati are among the oldest known stupas.

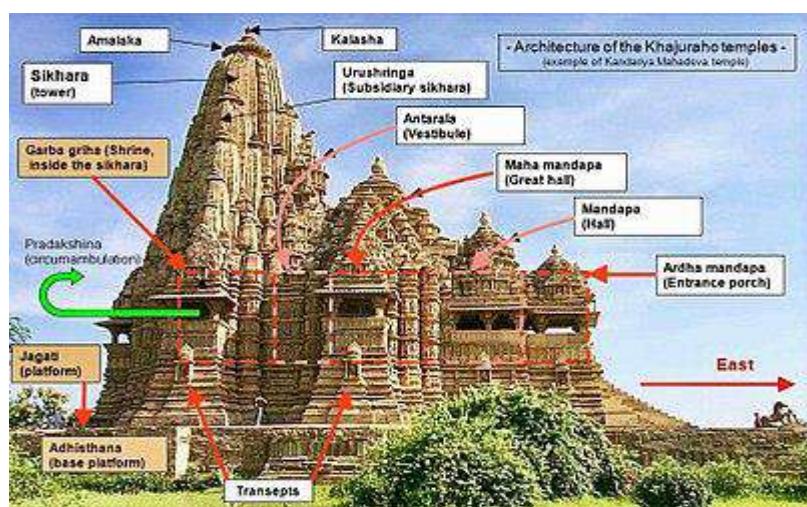


C. Pillar architecture – Erection of pillars is an age-old tradition in India. Development in the field of pillar architecture in a proper way commence during the Mauryan age. The Mauryan pillars were rock cut. These had proclamations inscribed on them and were used to spread the message of the Buddha by Emperor Ashoka. The top portion of the pillar is called capital and it typically has animal figures like bull, lion, elephant etc.



These capital figures are carved standing on a square or circular abacus. The abacuses are on the base which could be a stylised inverted Lotus. Example of pillars with capital figures are Sarnath, Basarah-Bakhira, Rampurva, Sankisa etc

D. Temple architecture - A temple is defined as an enclosed place of worship having a roof or a covered structure. The word temple is derived from the Latin word templum. Temple is the dwelling place of God and it is used for worship by devotees. The basic elements that comprise a Hindu temple are



- Garbhagriha – It is a cave like santum which houses the main icon of the temple.
- Mandapa - The entrance to the temple.

- iii. Shikhara/ Vimana - It is a mountain like spire on top.
- iv. Amalaka - Stone like disc seen at the top of the temple.
- v. Kalasha - It is the top most part of the temple.
- vi. Antarala - It is a vestibule between the Garbhagriha and the Mandapa.
- vii. Jagati - This is a raised platform where devotees can sit and pray.

E. **Indo-Islamic architecture** - After the Turkish conquest of North India in the 13th century, building activity on a large scale began. Muslims absorbed many aspects of local architectural traditions. A mix of many techniques, stylized shapes and surface decorations evolved through a continuous amalgamation of architectural elements from various styles. Such architectural entities that showcased multiple styles are known as Indo Islamic architecture. Types of architectural buildings are mosques for daily prayers, Jama Masjids, Dargahs, Tombs, Minars, Gardens, sarai etc.

Sculpture

Sculpture in the Indian subcontinent essentially consists of sculpture of stone, metal or terracotta. The first known sculpture in the Indian subcontinent is from the Indus valley civilization, when small items of bronze sculpture and terracotta sculpture were produced. Images are in the form of cult object (religious objects) such as Mother Goddess, toys, animals and human beings. After the collapse of the Indus valley civilization there is little record of sculpture until the Buddhist era. Thus, the great tradition of Indian monumental sculpture in stone appears to begin relatively late, with the reign of Ashoka from 272 to 232 BC and the pillars of Ashoka be erected around India. Besides religious, secular elements were also present in Indian sculptures. Figures of Gods and Goddesses, Kings, Queens, birds, animals and trees were made by Indian artists.

Gupta age sculpture was simple, sober and graceful. The artist used both stone as well as metal to make images. Lost wax method was used for making metal images. During post Gupta period and early medieval age, the art of sculpture flourished along with temple building activities. Images of God, Goddess, doorkeepers, animals etc were made by using stone. Finest example of sculpture come from Khajuraho. In Jagannath temple of Odisha, the images are made up of wood. Some famous schools of art were Mathura School of Art, Gandhara School of Art, Amaravati School of Art, Greeko-Buddhist and Indo-Greek School of Art.

UNIT V

Cultural Heritage and Performing Arts

Seals

1. Seals were used for authentication of transactions by State as well as private individuals and organisations.
2. Seals can be compared with stamp of present times.
3. The earliest seals were found in Indian sub-continent belong to pre-Harappan phase.
4. Thousands of seals have been discovered by archaeologists from the Harappan sites. Most of the seals were made of steatite (sharp white soft stone). A few of them were also made of terracotta, gold, agate, chert, ivory and faience.
5. The dimension of Harappan seals varied from 0.5 inch to 2.5 inch.
6. Most Harappan seals were quadrilateral in shape. Square and rectangular shaped seals have been found most commonly. Some circular/ round and cubical seals were also found.
7. Seals are finest piece of miniature art because various symbols and images are found on them. Unicorn (Bull with single horn) is most common animal. Fish is most common living sign. Elephant, Tiger, Rhino, Crocodile, deer are also depicted. Circle, cross, dots, Swastik symbol, tree and leaves of peepal also depicted. The Pashupati Mahadev seal found at Mohenjo-Daro is one of the most famous examples.
8. Most of the seals have been written on both sides. The writings are in the Kharosthi style (right to left).
9. The seals throw light on relationship and interaction of the people of light on relationship and interaction of people of Harappan Civilization with outside world.
10. The seals throw light on the language and script of the Harappan civilization. Till now more than 2500 Harappan seals have been discovered.

Coins

Coins issued by Indian rulers to the ages are important examples of human art belonging to the ancient age because these coins of different types of symbols on them. The coins throw light on the socio-economic, political and cultural life of people belonging to that period. Coinage of India begin anywhere between early first millennium BC to 6th century BC. These coins were popularly known as punch marked coins because different symbols were inscribed on them using punches. The earliest punch marked coins were irregular pieces of metal. Die-cast coins were issued in India in the Saurashtra region in the 5th century BC. These coins were called Karshapana because their weight

was one karsha (unit of measurement) each. The English word ‘Cash’ has originated from the word karsha only. Punched mark coins were generally made of silver, while some were made of copper also. Some of the most common symbols used on punch marked coins were Sun mark, Crescent, Chakra, Swastika, Snake. During the post Mauryan period, the most remarkable progress was witnessed in the field of coinage. Indo-Greeks and Kushana rulers made immense contribution to the development of coinage. Indo-Greeks were the first to issue gold coins in India.

Significance of Coinage

A study of Indian coins enlightens us with a great deal about the history of Ancient India. Coins give us the names of the kings who ruled at various times in different parts of the country. Information provided by coins helps in corroborating evidence from other sources such as the Puranas etc. Coins help us in determining chronology. Coins mention the year in which they are issued. The existence of a large number of coins issued during the different years of the reign of king helps us to place the exact dates for the accession and the death of the king. The place of discovery of coins helps to determine the extent of the territory of a king. Coins also throw light on trade and commercial relations. The discovery of a large number of Roman coins in India confirms that there was trade between India and Roman empire. Purity of coins indicates economic prosperity of people and the state. Discovery of large number of gold and silver coins with high level of purity indicate that level of prosperity was high. The figures of the various Kings appear on coins and from them we can have an idea regarding the head-dress of those Kings. Coins give us genuine information regarding the history of ancient India as there is no possibility of them being tampered with.

Puppet

A doll or a figure controlled by a person so that it appears to be moving on its own is called Puppet. The word Puppet has been derived from the Latin word ‘Pupa’ whose literal meaning is doll. Puppetry is a performing art or a form of theatre that involves manipulation of puppets. Puppetry is a dying art. Various reasons are: Lack of patronage in the modern age. Competition from electronic media which is a preferred mode of entertainment. Puppetry art is usually confined to only devotional and mythological stories. With changing times, Puppetry does not take up modern social issues. Puppetry lacks modernization in terms of script, lightning, sound and the other stage effects.

Puppetry has been classified as:

A. String Puppets – It has jointed body and limbs that allow movement. Puppets are made of wood, wire or cloth stuffed with cotton, rags or saw dust. Eg. Kathputli (Rajasthan).

- B. Glove Puppets** – The glove puppets are worn on hands just like a glove. Eg. Pava-kathakali (Odisha).
- C. Rod Puppets** – These puppets have mostly three joints. The heads supported by the main rod, is joined at the neck and both hands attached to rods are joined with shoulders. Eg. Yampuri (Bihar).
- D. Shadow Puppets** – Shadow puppets are flat puppets that are operated against the rear of a tightly stretched white cloth screen. Eg. Ravanachhaya (Odisha).

UNIT V

Cultural Heritage and Performing Arts

Dance

The two major dance forms in India are Classical and Folk dance. The major difference between classical and folk dance is the origin. Classical dance has a deep-rooted relationship with the Natya Shastra where the specific features of each of the classical dance forms have been mentioned. Folk dance on the other hand, emerged from the local tradition of the respective state, ethnic or geographic regions.

Basic Elements of Classical Dance

The Natya Shastra written by Bharat Muni is the most prominent source for establishing the characteristics of the dances.

There are two basic aspects of classical dance

1. **Lasya** - It denotes grace, bhava, rasa and abhinaya. It is symbolic to the feminine feature of dance as an art form.
2. **Tandava** - This is symbolic to the male aspects of dance and has more emphasis on rhythm and movement.

There are three basic elements of classical dance

1. **Nritta** - These are the basic dance steps and are performed rhythmically but devoid of any expression or mood.
2. **Natya** - It means dramatic representations and refers to the story that is elaborated through the dance recital.
3. **Nritya** - It refers to the sentiment and the emotions evoked through dance. It includes the mime and the different methods of expression including mudras in the dance.

The Guru-Shishya paramapara forms the core of the Indian classical dance forms. The basic meaning is that each dance form is related to a Guru (teacher) and he/she transfers that knowledge of dance to a Shishya (Student).

The **8 basic technicalities** that are expressed in the classical dance are giving below

Shringar (Love), Hasya (Humorous), Karuna (Sorrow), Raudra (Anger), Veer (Heroism), Bhayanak (Fear), Bibhats (Disgust), Adhbhut (Wonder).

Various classical dances in India are **Bharatanatyam (Tamil Nadu)**, **Kathak (Uttar Pradesh)**, **Kuchipudi (Andhra Pradesh)**, **Odissi (Odisha)**, **Kathakali (Kerala)**, **Sattriya (Assam)**, **Manipuri (Manipur)**, **Mohiniyattam (Kerala)**.

Music

The fundamental elements of Indian music are

1. **Shruti** - Commonly refers to musical pitch. It is the shortest interval of pitch that human ears can detect and a musical instrument or singer can produce. According to Natya Shastra, there are 22 shruti.
2. **Swara** - It refers to type of musical sound that is a single note, which define a relative position of a note, rather than a defined frequency. There are 7 swaras in the form of Sa, Re, Ga, Ma, Pa, Dha, Ni. These 7 swaras are related to sounds of certain birds and animals.
3. **Raga** – A raga prescribes a set of rules for building a melody. It is characterized by a combination of notes picked out of the total 22 shruti. Ragas involves arrangement of swaras in different sequences. All the ragas are categorized in such a way that there will be in increasing and decreasing order of swaras. Following are some important ragas
 - i. Raga Bhairav – It is a morning raga.
 - ii. Raga Marwa – It is sung during late afternoon hours till sunset
 - iii. Raga Pahadi - It is an evening raga.
 - iv. Raga Yaman - It is an evening raga. It is sung from sunset till late evening.
 - v. Raga Jog – It is sung after midnight in the wee hours of morning.
 - vi. Raga Malhar - It is associated with rain.
 - vii. Raga Deepak - It is associated with fire.
4. **Tal** - Tal refers to the beat set for a particular composition (a measure of time). It is a sequence of beats performed by singers using hands and fingers at fixed time cycles. These rhythmical cycles vary from 3 to 128 beats. Tal is intricately related to Laya which refers to a repetitive nature of any activity.

Theatre

Traditional theatre is a combination of acting, singing, dance, music, dialogue and narration. It started as a narrative form of art where recitations, dance and music played a central role in depicting the local history, societal ethos etc. It is based on spontaneous creativity emerging from circumstances. Traditional theatre is often a key feature of cultural promotion. The main elements of theatre are

1. Plot
2. Character
3. Thought
4. Diction

5. Music
6. Spectacle

Following are the traditional art forms of India – **Bhavai (Gujarat and Rajasthan), Nautanki (Uttar Pradesh), Rasleela (Uttar Pradesh), Swang (Haryana and Punjab), Bhand Pather (Kashmir), Maach (Malwa in Uttar Pradesh), Anika Naat (Assam), Dashavatar (Konkan and Goa).**

The medieval period witnessed the emergence of regional language literatures. But it did not produce dramatic works comparable to ancient classics. Some innovations happened in religious drama due to socio-religious reform. Indian drama was a reborn during British colonial in 18th and 19th centuries. The impetus came from two sources - the rich heritage of Indian drama and the exposure to Western dramatic classics through English. Translations started appearing simultaneously of Sanskrit classics and Western classics. An unprecedented development in theatre was the rise of entertainment theatre. This arose in order to provide entertainment to the increasing population of big cities consequent upon industrialization. The new urban theatre is popularly known as Parsi theatre. This genre was an interesting mixture of Western naturalistic drama, opera and several local elements.

Drama

Bharat's Natya Shastra was the earliest and most elaborate treatise on drama written anywhere in the world. India has the longest and richest traditions in theatre going back to at least 5000 years. The origin of drama in India is closely related to ancient rituals and seasonal festivities. The growth in drama took place with the introduction of garden in the 'curtain' in the Kushanas era. Traditionally, the theatre consisted of the auditorium, stage and the backstage which is behind the stage. Curtain separates the stage and backstage. The drama was performed without scenery and decorations. It was more of acting and gestures by the actors. Costume and make-up were regulated by a convention so that roles were immediately recognizable. Most type of drama had a hero, a heroine, a villain and a vidushaka as a comedian. Themes were mainly based on love. The drama generally opened with a benediction song followed by a prologue in the form of dialogue/discussion between the chief actor and his actress giving the title, nature and occasion of the play. Violence and death were forbidden to be performed in the stage. At the end of the play came a concluding verse – a virtual vote of thanks.

Painting

The tradition of paintings has been carried on in the Indian subcontinent since the ancient times. With time, Indian classical paintings evolved to become a sort of blend of the various traditions influencing them. Indian paintings provide an aesthetic continuum that extends from the early civilization to the present day. In the beginning Indian painting was essentially religious in purpose. But as years passed, Indian painting became a fusion of various cultures and traditions. During the colonial era, Western influences started to make an impact on Indian art. By the time of Independence in 1947, several schools of art in India provided access to modern techniques and ideas. Galleries were established to showcase these artists. Indian art got a boost with the economic liberalization of the country since early 1990s. Artists from various fields started bringing in varied styles of work post liberalization. Indian art thus works not only within the confines of academic traditions but also outside it.

Classification of Indian paintings –

1. Mural Paintings - Murals are large works executed on the walls of solid structures directly.
2. Miniature Paintings - They are executed on a very small scale for the books or albums on perishable material such as paper and the cloth.

Martial Arts

India is famous for its martial arts that have developed since ancient times. The term martial art refers to creativity exhibited by warriors while fighting against their opponents. These warriors use different gestures, postures and techniques to overcome their opponents. Nowadays these art forms are used in rituals, celebrations, in sports, means of physical fitness as a self-defence. Many of the arts are related to dance, yoga etc. Different martial arts forms of India are Kalaripayattu (Kerala), Silambam (Tamil Nadu), Gatka (Punjab), Musti Yuddha (Varanasi), Thang Ta (Manipur), Lathi (Punjab & Bengal), Mardani Khel (Maharashtra), Pari Khanda (Bihar, Jharkhand, Odisha), Inbuwan Wrestling (Mizoram), Thoda (Himachal Pradesh).

Fair and Festivals

People in India celebrate their religious and cultural occasions by organizing cultural activities in the form of fairs and festivals. Every Indian State and socio-cultural group has its unique traditions which reflect in their celebrations. People use folk music, dances and other forms of entertainment to enjoy these important occasions. Vibrant, fascinating and beautiful Indian fairs and festivals reflect the cultural strength and diversity of India. Indian festivals can be broadly divided into 3 categories,

namely national or political, religious and economic. Most Indian festivals are connected to seasons and economic activities. Fairs and festivals help in breaking the monotony of life. Cultural activities organized on these occasions invigorate everyone. Economic activities get a boost because artisans and craftsmen set up their stalls to sell their products at fairs. These occasions also give boost to tourism because they attract millions of tourists every year. The voice of Indian heritage and culture is carried by these celebrations beyond Indian boundaries. Festivals are secular as well as a religious in nature. Festivals such as Independence Day and Republic Day are examples of secular festivals. Holi, Diwali, Chhath and Onam etc are examples of religious festivals.

Major religious festivals celebrated in India are Holi, Maha Shivratri, Diwali, Navaratri, Vinayaka Chaturthi, Guru Purnima, Thai Pongal, Raksha Bandhan, Vasant Panchami, Karva Chauth, Baisakhi, Buddha Purnima, Janmashtami, Christmas, Ramzan, Muharram, Easter etc.

Important fairs of India are Kumbha Mela, Pushkar Mela, Kullu Mela, Rath Yatra of Puri, Hola Mohalla, Urs of Ajmer Sharif, Goa Carnival etc.

Indian Cinema

The word **Cinema is a short form of cinematography**. It refers to the art of filmmaking.

Various era of Indian cinema - Following are the eras of Indian cinema –

A. Early Indian Cinema (1898 to 1945) –

i. **Age of Silent Films** - The earliest films were silent films. The dialogues delivered by actors were not audible to viewers because technology was not advanced enough to record both visuals and audio simultaneously. The plot used to be told through writings using title cards. These silent films were not completely silent. They were accompanied by live sounds. A small orchestra used to play music during the films as per the nature of scene.

ii. **Age of Talking Films or Talkies** - With the start of 1930s, a new era of talkies commenced in Indian cinema. Talkie was a sound film or a motion picture having synchronized sound. The first talkie in India was Alam Ara. This release set a new trend and regional talkies also started after Alam Ara.

B. Golden era of Indian Cinema (1940 to 1960) - In the late 1940s, Indian cinema picked up the new masala themed films depicting music, dance and romance. This era was led by directors like Guru Dutt, Raj Kapoor, Bimal Roy and Mehboob Khan. They brought new depth to the themes prevalent in India. This era laid the foundation stone of Indian cinema inspiring generations of filmmakers. With the Independence of India in 1947, a statutory body was created by enacting the

Cinematograph Act in 1952 with the name of Central Board of Film Certification (CBFC). It was placed under the Ministry of Information and Broadcasting.

C. Classic decades of Indian Cinema (1970s and 1980s) - The films of this phase were characterized by a mixture of genre of romance and action. This phase was dominated by filmmakers like Ramesh Sippy, Sririshkesh Mukherjee and Vijay Anand. Ionic films like Zanjeer and Sholay became huge commercial success and went on to become trendsetters in Indian cinema. The term Bollywood was coined during the 1970s with the establishment of Conventions of Commercial Bollywood Films (CCBF).

D. New Bollywood phase of Indian Cinema (1990s to Present) - During the late 1980s, Indian cinema faced a face of stagnation because of increasing use of violence, issues related to quality of music and rise in cases of video theft. With the release of Yash Chopra's epic film Chandni, Indian cinema rejuvenated itself and an era of romance started. The beginning of the 21st century marked commencement of an era of technological evolution. The new technology, advancement in terms of animation, special effects, digital projectors, latest production techniques, etc., improved the quality of Indian films and increased its popularity among the masses.